SPECIAL ISSUE

JUNE 9, 1997

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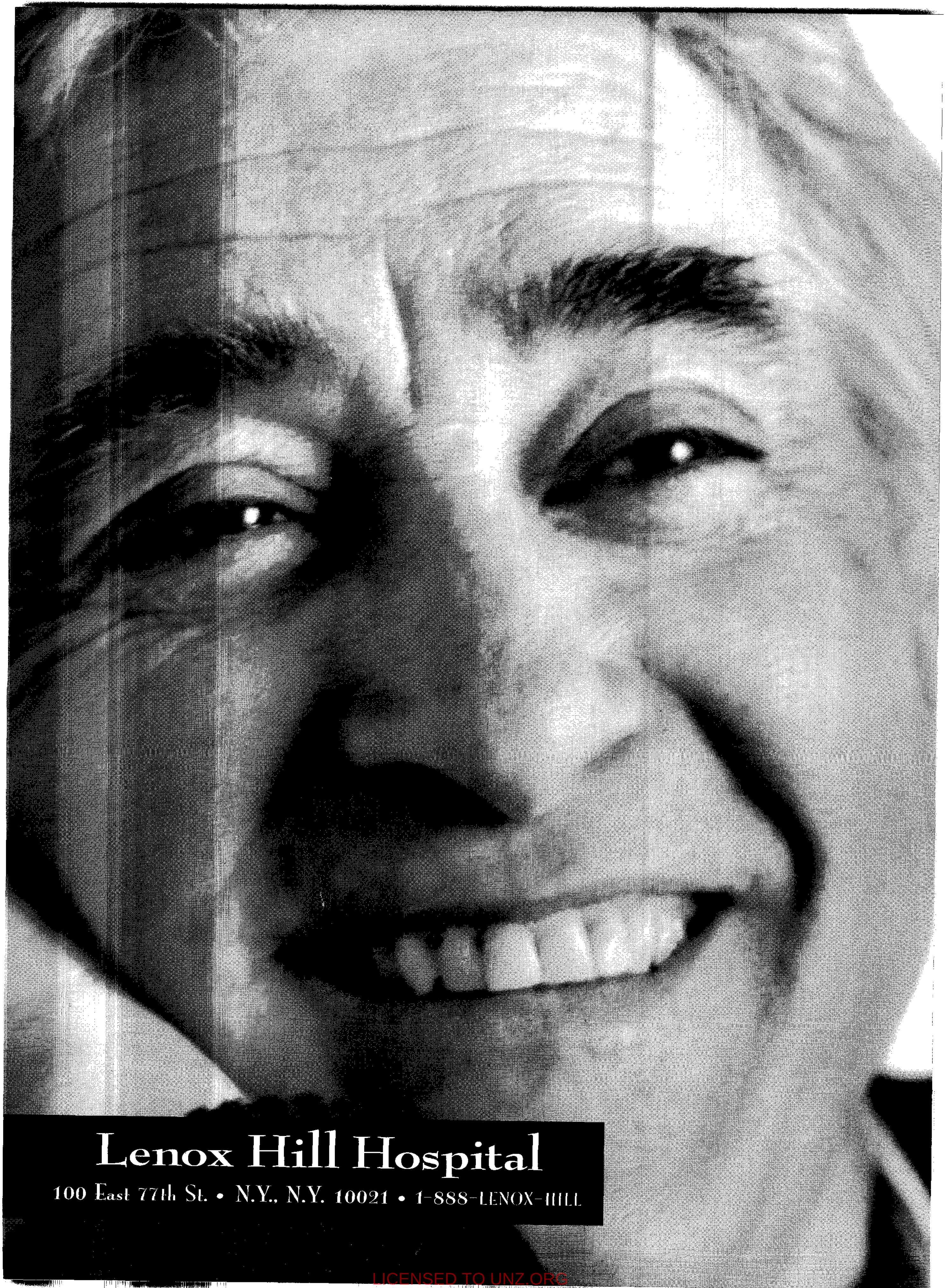

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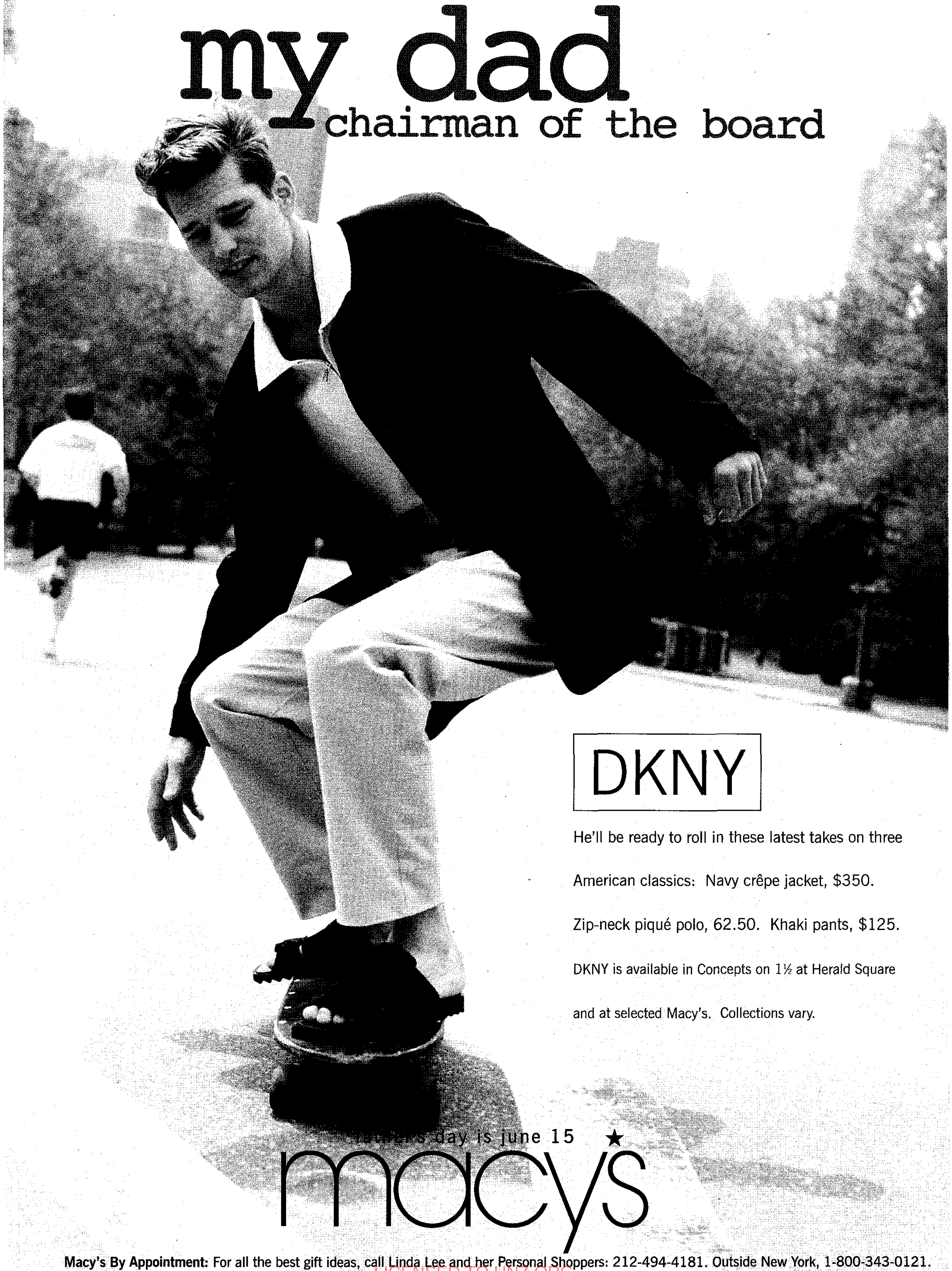

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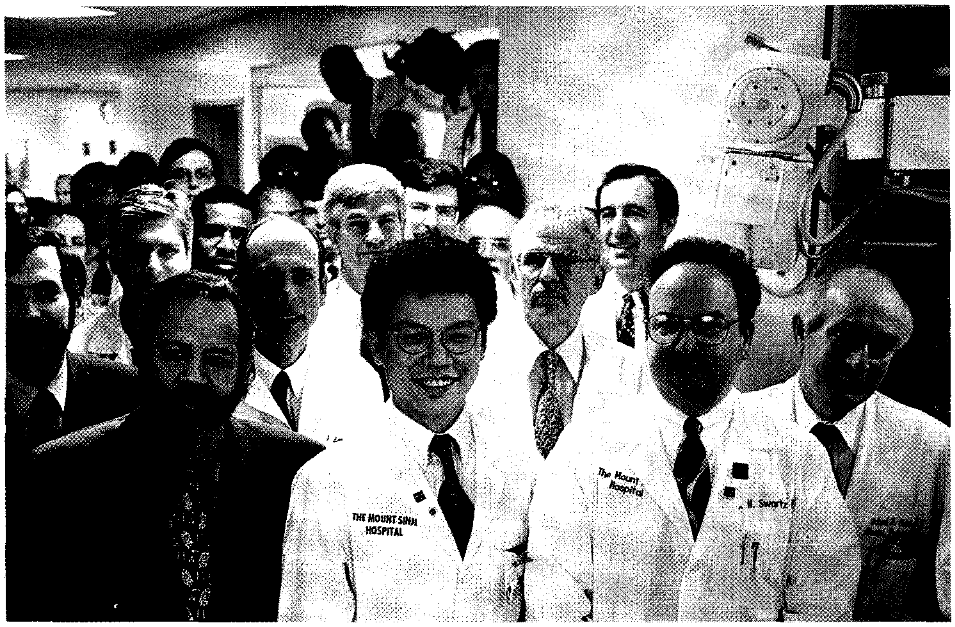

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Above: Georgii and Vladimir Stenberg. *The Three Millions Trial.* 1926. Offset lithograph. Batsu Art Gallery. The Ruki Matsumoto Collection, Tokyo.

Paris—The 1890s
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Right: Henri de Toulouse-Lautrec. *Jane Avril.* 1899. Lithographic poster, printed in color. The Museum of Modern Art. Gift of Abby Aldrich Rockefeller.

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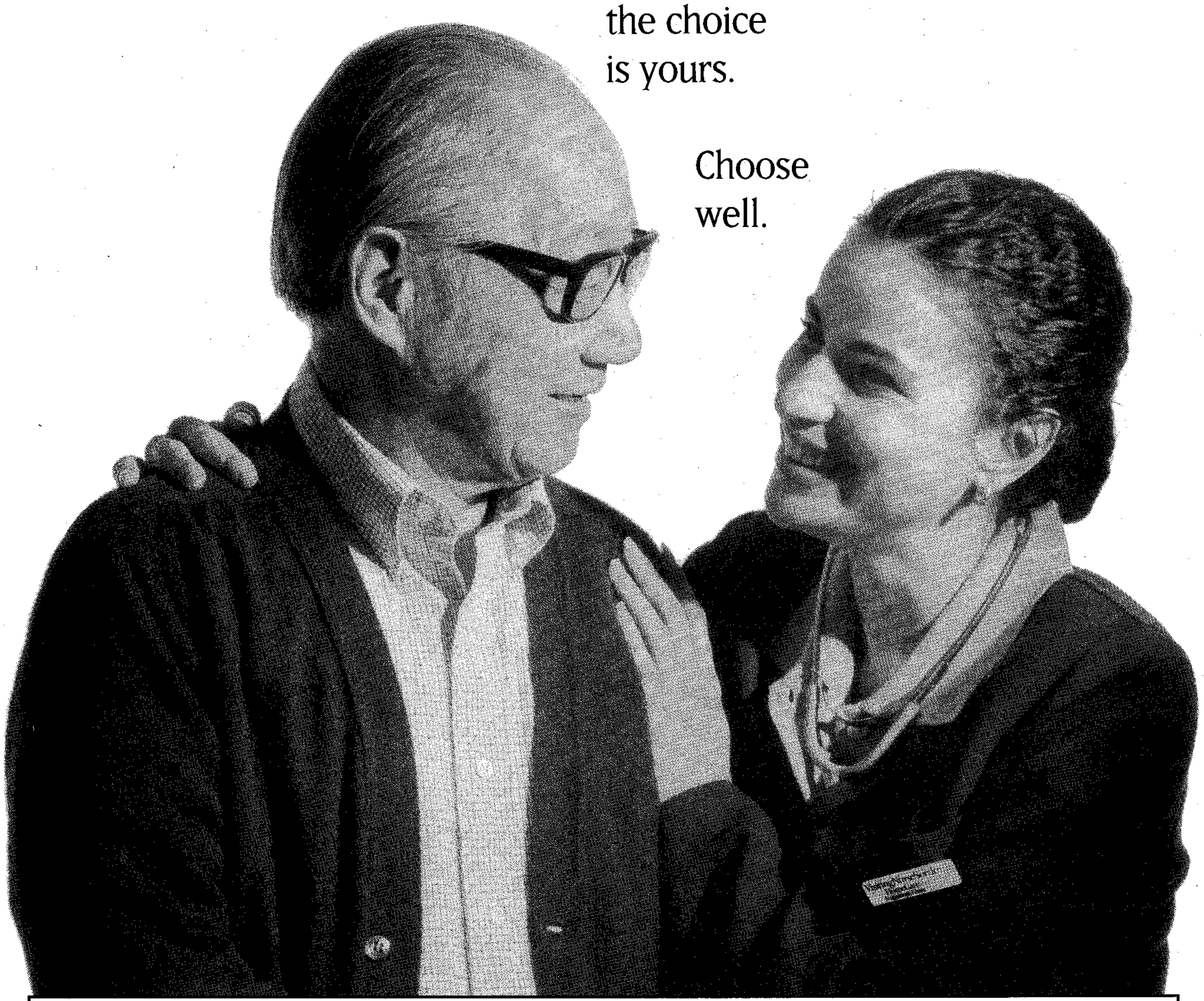

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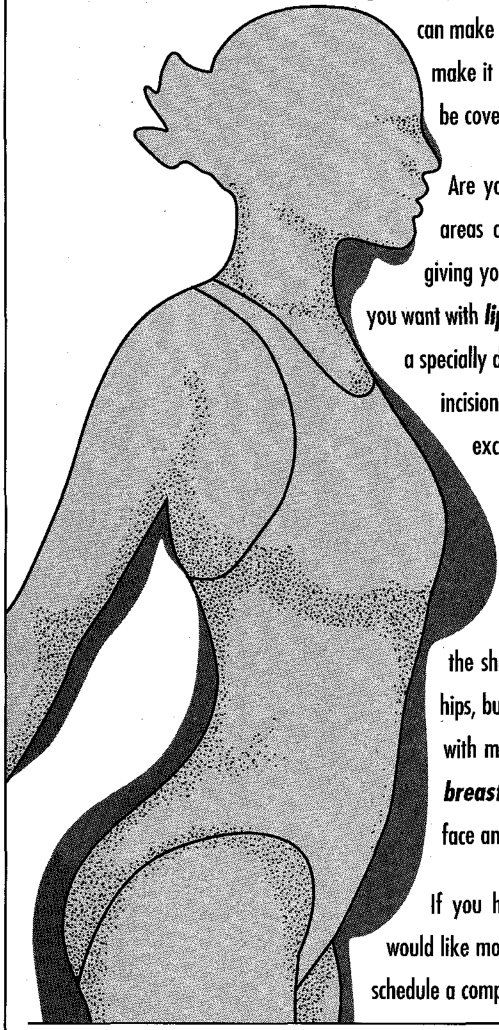

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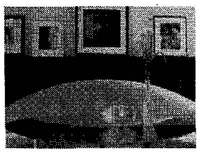

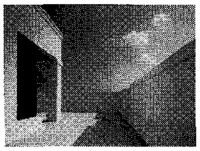

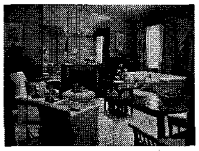

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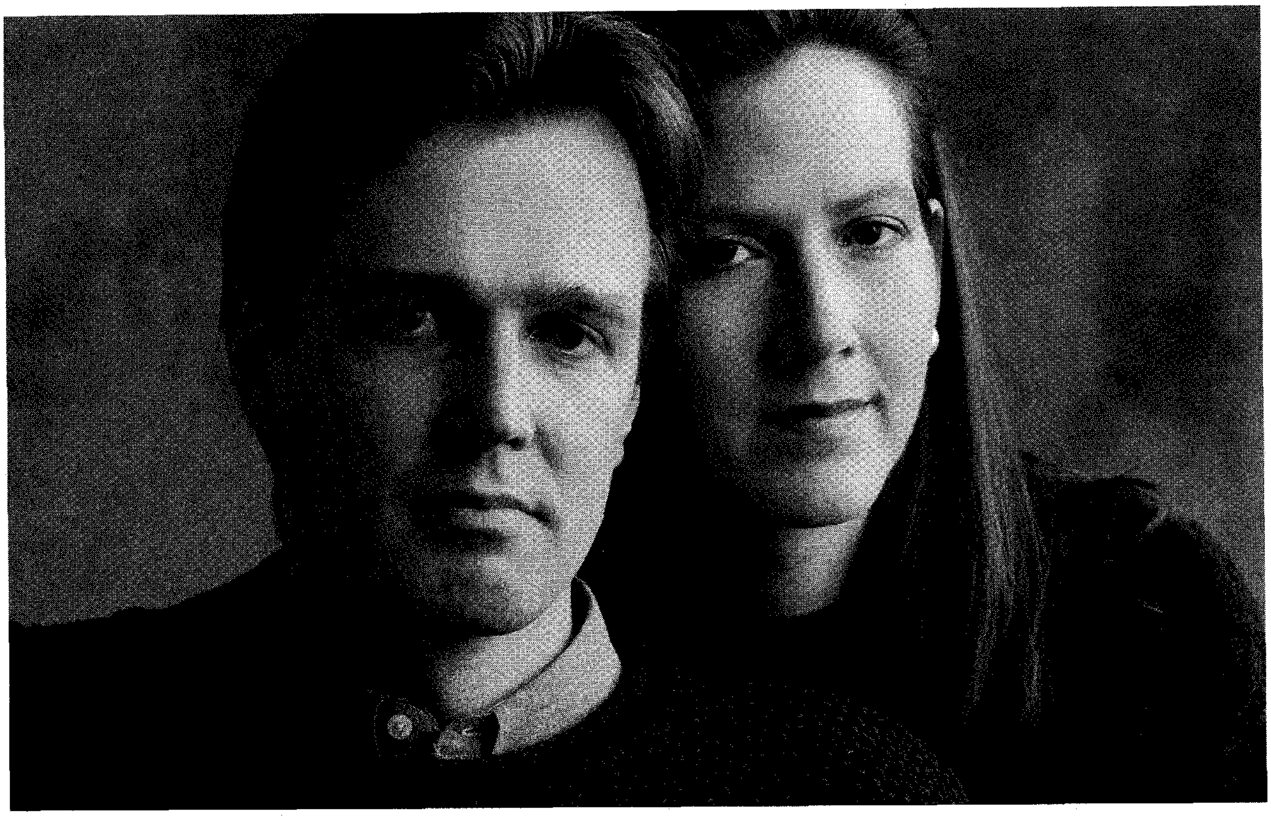

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School Spirit

Choice and carpets in the public schools; science fiction without destructive powers; the real brains behind the ads.

I TRULY ENJOYED YOUR MAY 19 COVER story, "The Next Hot Schools" by Susan Brenna. What was abundantly clear from the story is that New York City public schools are very diverse, offering an assortment of programs that are geared to the specific needs and interests of their students, nurturing their natural gifts and developing new ones.

In fact, fine schools like the ones mentioned in the article exist all over the city, not just in Manhattan. As Brenna said in her introduction, "it would be a mistake for parents not to investigate the options in their own districts first. The only rule is: Go see." I invite our city's parents to take the time to learn about our schools, because their children deserve the best.

Sandra Feldman
President
United Federation of Teachers
MANHATTAN

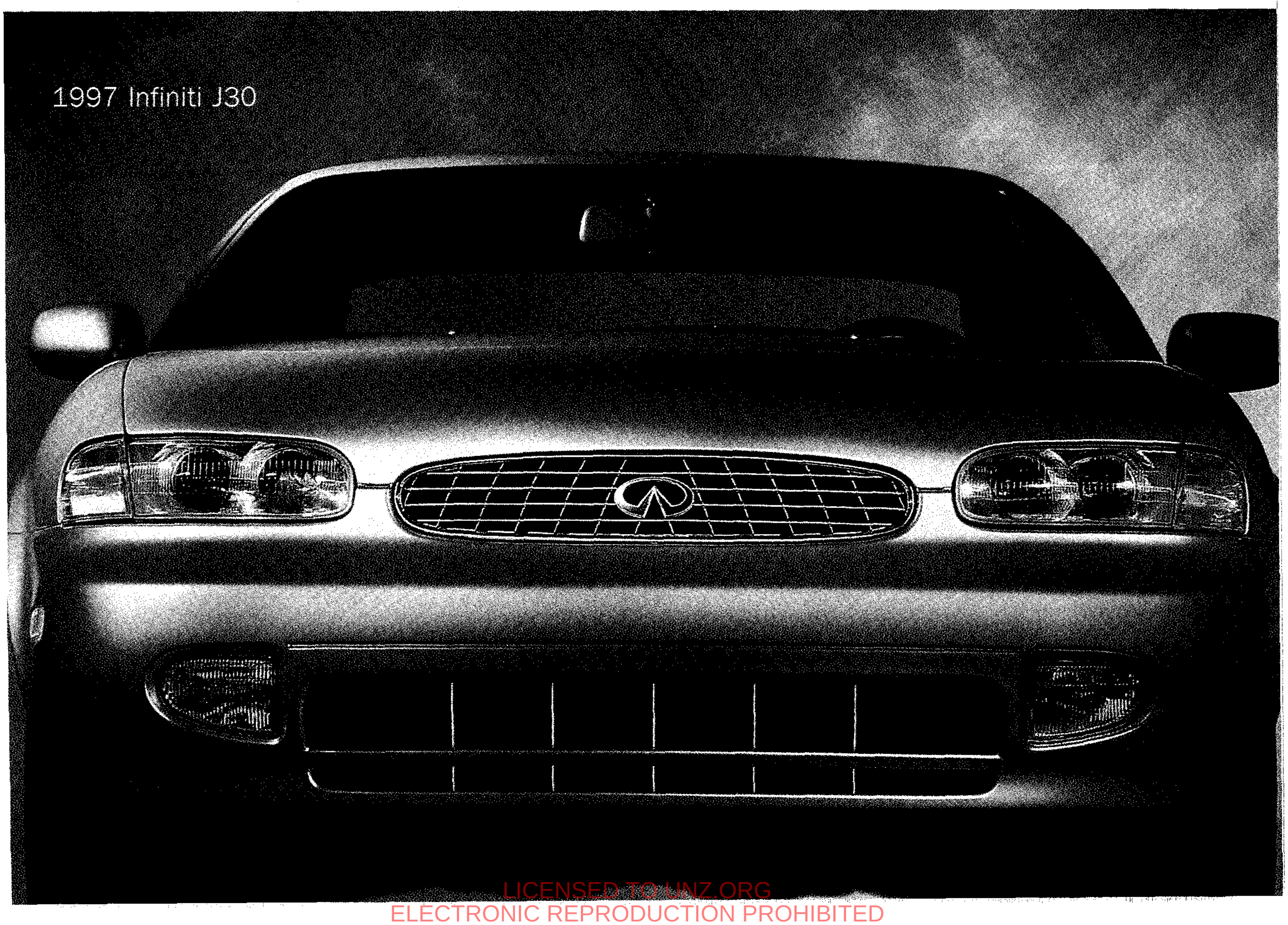
THANKS FOR THE PUBLIC ACKNOWLEDGMENT that the hard work of the students, teachers, staff, and parents of P.S. 11 is paying off. However, your reference to the school as "two-tiered" does a disservice to all of them. No good school treats every child the same. All the children at this school are evaluated for their needs and talents and then get what they need to address the former or improve the latter. For some, that means extra work on basics; for others, an accelerated curriculum. P.S. 11 has one tier, and as your story notes, it's rising all the time.

Lester Taub (Harlan's Dad)
MANHATTAN

AS A PARENT OF A CHILD WHO IS GRADUATING from an established hot school and will be attending one of your new hot schools, I have a few comments about your article. First, choice in District 2 schools is no longer a given. The program at P.S. 3 has been restricted to people living in District 2 and people living in a specified catchment zone (basically the West Village and SoHo). P.S. 3 prides itself on being as ethnically and economically diverse as possible considering our location in a high-rent, white neighborhood, and we recruit from the entire city. To have the city tell P.S. 3 we may no longer accept children whose parents choose the school is to remove the heart and soul of a successful program.

Second, don't give up on a school because it doesn't have a rug on the floor or aides in the classroom, as Brenna did. We have rugs on the floors of our classrooms because parents put them there. They are leftovers from people's houses, remnants begged from suppliers or purchased with donations. And under current school budgets, forget aides. If you want someone in the classroom to assist the teacher at snack time, then you'd better organize parents into donating a little of their time.

Karen Longo
MANHATTAN



The Truth Is Out There

IN HIS REVIEW OF *THE FIFTH ELEMENT,* David Denby asks, not for the first time, "Has there ever been a science-fiction movie that wasn't about the end of the world?" ["Movies: Hack Work," May 19]. Just to jog Mr. Denby's memory: *2001: A Space Odyssey, Blade Runner, E.T. The Extra-Terrestrial,* David Cronenberg's *The Fly,* Mamoru Oshii's *Ghost in the Shell,* and many, many others.

David, I sympathize with your frustration: It is unfortunate that men of stunted imaginations such as Luc Besson are allowed to retreat to the comfort of hackneyed plot elements. That anger, however, is no reason to employ a sweeping generalization that even you must know is false. Keep skewering the mass-market drivel when you see fit, but let's have no more of this particular silliness.

Dan Persons
Cinefantastique *Magazine*
MANHATTAN

The Best Advertisement

NORMAN VANAMEE'S "GOTHAM" FEATURE about the return to New York of the Clio Awards omitted some of the most important parts of the history of the Clios ["Advertising Awards Shows Face Off," May 19]. Back in the fifties, advertising-creative-award functions were lackluster events sponsored by the then–Copy Club, the Art Directors Club, and the Advertising Agency Association of America. But then Wally Ross came along and turned the creative-award business into an international class act, the Clios.

Ross had been publishing a newsletter, *Ross Reports on Television,* when he came up with the concept of the Clios. He opened an office in a brownstone on East 59th Street (now boarded up), a few doors from the Ford Model Agency. His Clio Awards were glamorous black-tie affairs held in Lincoln Center's prestigious Avery Fisher Hall. Winning a Clio became the top accolade for an art director or copywriter.

Bill Evans, then a married guy with a couple of kids, came to work for Ross as his assistant. After many successful, lucrative years organizing the Clios, Ross became disenchanted with the business and resented the fact that many ad-agency executives took issue with his running the Clios as a money-making business. The other clubs depended on award entry fees and memberships just to pay their overhead. Ross eventually sold the business to Evans, and the rest is one of the most sordid episodes of sex and drugs ever to surface on Madison Avenue.

Since Jim Smyth acquired the Clio name, it has never regained the luster and glamour it had when Wally Ross was running the business. More's the pity.

Jerry Fields
MANHATTAN

THE TRUTH IS, AD MESSAGES THAT WORK are powerfully emotional, connecting to the imagination and purse strings of the viewer. And this connection is most effectively made not with clichéd copy but with dynamic visuals—art direction that captivates, entertains, and definitely increases the branding of the advertiser. And the advertising show that best recognizes and celebrates this in the industry is the Art Directors Club Show (June 4 at the Chelsea Piers). Take it from an art director and a consumer—the real winners will be there.

Bill Oberlander
MANHATTAN

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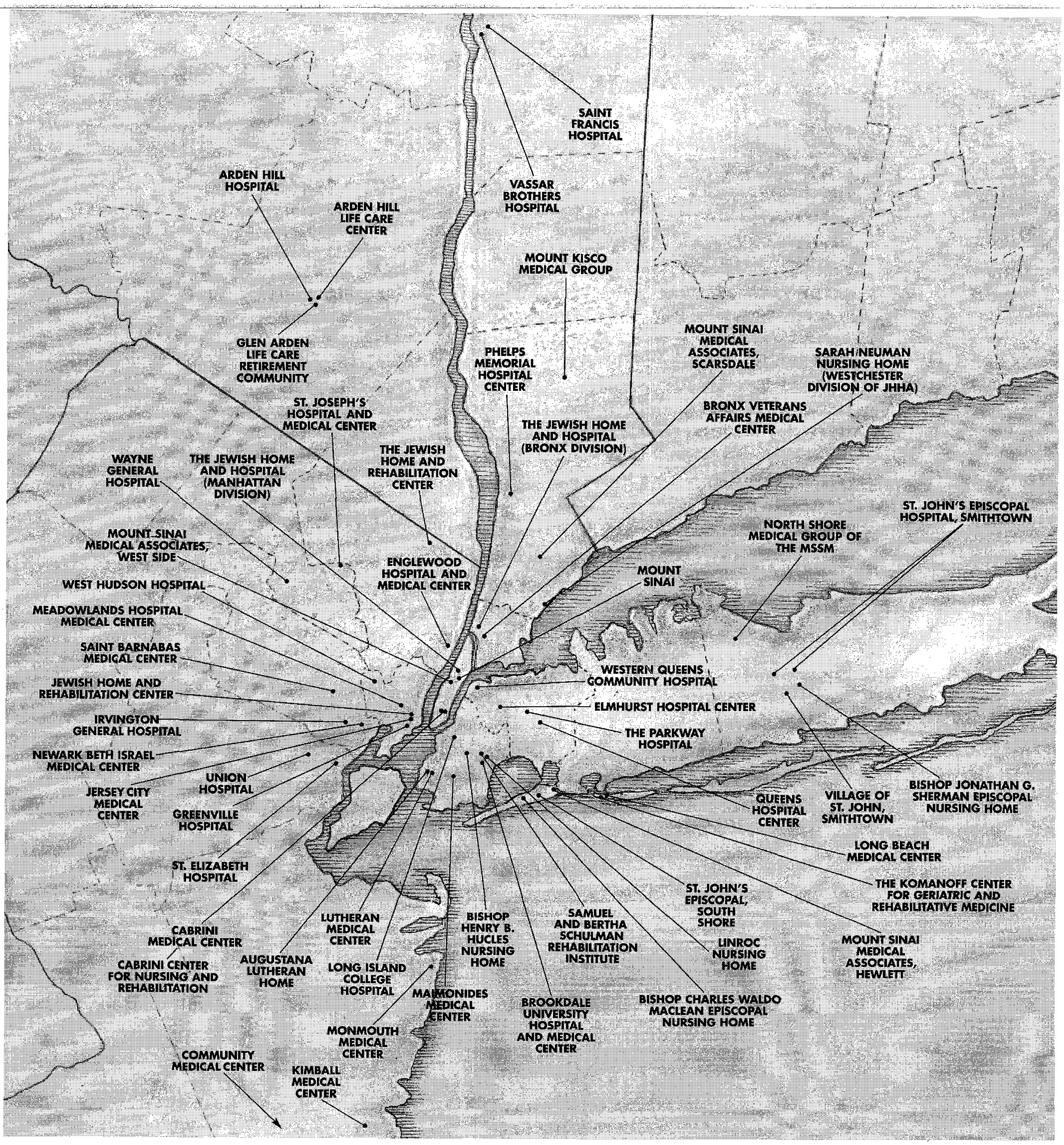
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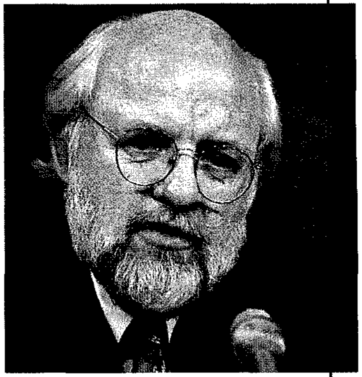
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

ROLLINS GETS HIS *RAWHIDE* IN A SLING

Ed Rollins is at it again—inadvertently shining light into corners his political cronies would prefer to keep dark. This time, the revelations come in a deposition just filed as part of the lawsuit author **Joseph Scott** brought against the political consultant. Scott claims that Rollins's 1996 memoir, *Bare Knuckles & Back Rooms,* was based on a manuscript that Scott wrote for Rollins in 1986, the unpublished *Rawhide.* The juicy deposition was given by **John Roberts,** whose office during the 1984 Reagan campaign was wedged between those of **Michele Lee** and **Sherrie Sandy**—the two women involved in that era's Rollins love triangle. Roberts claims that one of his campaign duties was dredging up dirt on vice-presidential nominee **Geraldine Ferraro. Nancy Reagan** kept close tabs on the negative Ferraro research, a lot of which was funneled to the Philadelphia *Inquirer,* Roberts testified. He also claims that the late legal fixer Roy Cohn came to Reagan headquarters personally to brief Rollins on Ferraro's background. Rollins wasn't eager to write about this in 1984, particularly after he got engaged to Sherrie, who worried that a frank book would hurt his nascent lobbying business, according to Roberts. "I remember going into Ed and saying, 'Ed, you can't just Meese this,' " Roberts testified. " 'You can't put it on your desk and pretend it isn't there.' " (Ed Meese was famous for "losing" papers in his briefcase, leading to the office jargon *to Meese.*) Eventually, Rollins paid his *Rawhide* advance back to Simon & Schuster—although Roberts claims that Rollins still owes him $10,000 for research on *Bare Knuckles.* Rollins's attorney, **Lynn Armentrout,** calls Scott's lawsuit "completely baseless" and questions the reliability of Roberts's deposition. Scott's attorney, **James McCarney,** says he's eager to see them in court.



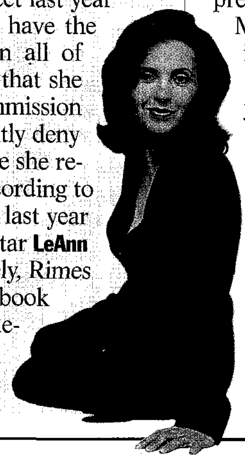
Ed Rollins:
Raw deal

NOW FRANK'S READY FOR THE LOVE JUDGE

Friends of judge **Kimba Wood** should start looking for their wedding invitations, now that henpecked jillionaire **Frank Richardson** has finally gotten divorced from his wife, **Nancy Richardson.** Wood and Frank have discreetly popped up together at parties, and word is that the Love Judge is determined to turn the 56-year-old financier into her third husband as soon as possible. Late last year, Wood got a divorce from her husband, *Time* political writer **Michael Kramer.** (She got to keep both the Massachusetts country home *and* the Central Park West condo, although she has to pay him off over time, sources report.) Frank's divorce from Nancy didn't go as smoothly. The high-strung socialite went through three lawyers in two years, dumping **Eleanor Alter** and **Norman Sheresky** a few months ago in favor of **Raoul Felder.** Frank stuck with **Stanley Arkin,** and the case was finally decided on May 22 by Judge **Martin Schoenfeld** (who, coincidentally, also oversaw the Wood-Kramer divorce). Sources say Nancy snagged the couple's ten-room Fifth Avenue co-op, while Frank got the 53-acre Oyster Bay estate. No details on how much of Frank's $150 million fortune Nancy will ride away with, although presumably it's more than the $50 million she reportedly rejected last year. "The secrecy of the settlement is second only to the secrecy of D-Day," says Felder.

THAT REGAN WOMAN LOSES AN AGENT

What went wrong between editor–cum–TV personality **Judith Regan** and her former agent, **Al Lowman**? Neither of the principals is talking, but one popular account pins the problem on Regan's aborted self-help book, *The Art of War for Women.* Lowman got Regan a $500,000 advance from Crown, but she backed away from the project last year when it became obvious she just wouldn't have the time to complete it. Regan had to return all of Crown's money, and several sources report that she tried in vain to get Lowman to return *his* commission as well. (Regan and Lowman both vehemently deny that they ever discussed his commission once she reneged on the book.) The real falling-out, according to another insider, came after *Variety* reported last year that Regan had signed 14-year-old country star **LeAnn Rimes** to a $1.25 million book deal. Ultimately, Rimes hired Lowman as her agent, and he took her book to Doubleday instead. An angry Regan declined to discuss the matter. Lowman says he has "absolutely no rancor toward her at all."



IS REITER GIVING RUDY A COMPLEX?

As if last year's superstore-legislation fiasco weren't enough to teach **Fran Reiter** to stay away from megafranchises, now it looks like **Rudy Giuliani's** campaign manager has walked into yet another multiplex mess. Developer **Bruce Ratner** recently found himself mired in controversy when his proposal to build a multi-theater cinema in Forest Hills sparked outraged neighborhood protests and placed the mayor in an untenable position. But sources say Reiter not only encouraged Ratner's plans but also shepherded her fellow Liberal Party member—and a substantial campaign contributor—through bureaucratic red tape. "Ratner didn't raise all that money for Rudy for nothing," notes one City Hall insider. Yet once Forest Hills residents began their outcry, "Rudy found himself caught in another superstore screw-up, and now Fran's going to take the heat." Reiter's spokeswoman, **Sunny**

Photographs: top, Bernie Sampo/Outline; bottom, Stephen Danelian/Outline.

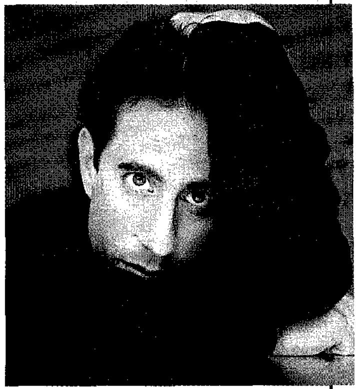
Gary Kasparov:
Singing the blues

DEVIL IN A DEEP BLUE DRESS

A reporter covering the chess match that pitted **Gary Kasparov** against IBM's Deep Blue computer is charging that he was checkmated by the computer giant. Writer **Jeff Kisseloff** went online recently on the Electronic Newsstand to detail his trials and tribulations after being hired by IBM's Website to cover the Kasparov camp. Kisseloff claims that IBM spin doctors refused to let him print any of his "scoops" on Kasparov's growing anger and suspicion of Deep Blue's programmers, and charges that IBM used unethical psychological tactics to wear the chess champ down. "The champion was facing off against the whole corporation, which had mobilized its considerable resources to knock him off," he writes. When Kisseloff protested against the censorship, he found himself stripped of his press pass and confined to a basement room where he was watched over by two burly guards. "All I did was try to do the best I could, and they went after me for it," says Kisseloff. "I was attempting to give their Website credibility that it doesn't deserve—it's all an advertorial for IBM." Responds an IBM spokesman, "Mr. Kisseloff was a vendor, and we don't discuss the company's relationship with our vendors."

Mikhail Baryshnikov:
Barre-fly

Mort Zuckerman:
Movin' on up



Jerry Seinfeld:
Flirting with disaster

Mendel, denies Reiter had any part in the matter: "Bruce Ratner has the right to develop the land in any way he sees fit. No one can stop it or influence it. As for the idea that Fran has somehow courted the mayor's enmity—whoever said that is *deranged.*"

SEINFELD JOKES; MISHA SMOKES

YOU'VE COME A LONG WAY, BABY: One big topic of conversation at the recent baby shower for **Marla Prather Zuckerman** in Bridgehampton was where the new family will live. Word is that **Mort Zuckerman** frets that his Fifth Avenue apartment isn't baby-friendly and is considering buying a new place in the city. Others speculate that the Zuckermans will be commuting while she works at the National Gallery in Washington, D.C. A source close to Zuckerman laughingly warns real-estate agents not to get too excited, insisting that there's no problem with Mort's current apartment.

SMOKE AND MIRRORS: **Mikhail Baryshnikov**'s latest venture doesn't involve a single jeté. In fact, the only pyrotechnics the dancer will perform involve lighting up large, pricey stogies. An original partner in Planet Hollywood, Baryshnikov is now jumping belatedly onto the cigar bandwagon: Next September, he plans to open the Cigar Room above the popular Russian Samovar restaurant. But Baryshnikov insists his won't be just another smoke-filled lounge. A Cigar Room spokesman says the ballerino has been hanging around the bar "practically every other night," overseeing the décor and planning the menu, and that he plans to host a series of invitation-only dinners starting in the fall.

EAT AND RUN: Single guy **Jerry Seinfeld** probably doesn't have to worry about landing a table at Balthazar. While relaxing at the superhot bistro last week, the recently dumped actor went up to the front door and began chatting up the hostess, a ponytailed brunette who works as a makeup artist when she's not tending to the restaurant's clamoring hordes. The conversation began with a benign discussion of French fries and ended twenty minutes later when the shy post-teen discreetly slipped the actor a piece of paper. But the hostess says there's no romance involved. "He was just being friendly," she insists.

Additional reporting by Kate Coyne and Ian Spiegelman.

LAVERNE AND SURLY

Not everyone **Paul Allen** invited to his glamorous party was grateful and well-behaved. The Microsoft co-founder shuttled about 300 of his nearest and dearest, including **John McEnroe, Michael Keaton, James Brooks, Quincy Jones,** and **Debbie Reynolds,** aboard a chartered jet to Venice, where they were entertained by a masquerade ball and a performance by Allen pal **Dave Stewart.** But all was not up to snuff, reports one of the revelers. "Some of the guests had originally held first-class commercial tickets, but they thought it would be nicer to go on Allen's plush privately chartered plane. Unfortunately, it turned out to have small coach seats and unappetizing coach food. So this group of rich, famous people were complaining about the lifestyle. They became very rebellious and refused to comply with basic requests." Despite the fact that it was a nonsmoking flight, rabble-rouser **Penny Marshall** started a mutiny. "She said she wanted all the smokers to fight for their rights, and she just lit up." In response, others began to smoke, too, even in the bathrooms, which set off alarms in the plane. Happily, **Barry Diller, David Geffen, Robin Williams, Geena Davis,** and **Sting** arrived via private jets.

Photographs: clockwise from top left, Rafael Fuchs/Outline; Tom Wolff/Outline; Frank W. Ockenfels 3/Outline; Bill Davila/Retna.

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Schools

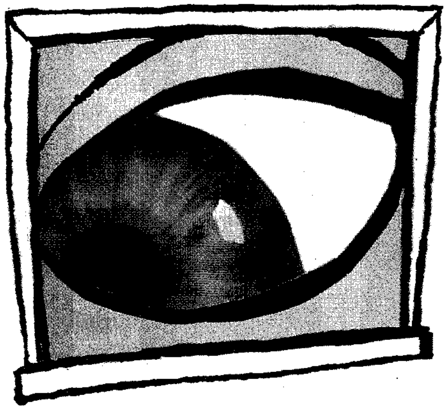
RANKING THE PRIVATES? NO WAY, HEADMASTERS SAY

U.S. *NEWS & WORLD REPORT*'S controversial annual guide, *America's Best Colleges,* may be spinning off a prequel—a guide to secondary schools. "It's something that's under consideration," said Alvin Sanoff, managing editor of the *U.S. News* college guide. "Nothing has really been resolved or decided." But the private schools, which welcome publicity about as much as Web Hubbell, aren't sitting on their hands waiting to learn their rankings. They're attacking the planned guide as a form of, well, child abuse, painting nightmare playground scenarios. "Would you ever want a child to have another child say, 'My school is No. 1 and your school is No. 10'?" asks Margaret Goldsborough, director of public information for the National Association of Independent Schools.

Closer to home, the New York State Association of Independent Schools is encouraging its members to "take the Fifth" if *U.S. News* comes sniffing around for information about SAT scores and how many seniors got into Harvard. "The scattering of Mahatma Gandhi's ashes in the Ganges River last month reminds us of the enormous power of passive resistance," Frederick Calder, the association's executive director, wrote in its February bulletin. "If all the independent schools simply refused to respond, the project would collapse."

Manhattan's private schools, a clubby bunch as it is, are taking Calder's advice to heart and circling the wagons. "We're all concerned admissions in New York will get even nuttier," explains one school head, whose institution fielded more than 400 applications this year for some 40 kindergarten spots. "And it's pretty intense now."

If *U.S. News* does go ahead, the editors will certainly have their work cut out for them. Just ask Catherine Hausman and Victoria Goldman, the authors of *The Manhattan Family Guide to Private Schools.* "I would say it was easier to get information from the Defense Department when I was at ABC News," says Hausman, who once worked at the network as a researcher. "This was the hardest research job I ever had."

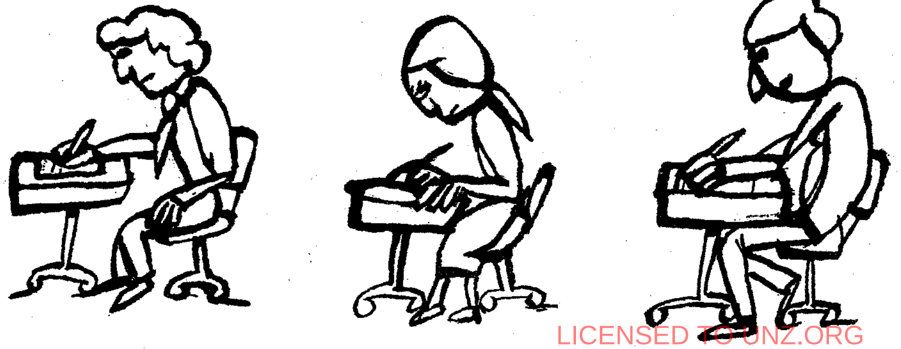


The association has warned *U.S. News*'s editors about the magnitude of the *faux pas* the magazine would be making by going ahead with the guide. It's one thing to wound an 18-year-old's ego because he attends St. Lawrence University instead of Swarthmore, they argue—quite another to condemn a 5-year-old to a life of diminished expectations for not getting into Collegiate. There are signs that such arguments may be eroding the magazine's resolve. "It's been made abundantly clear to folks who have raised concerns that we don't plan to do rankings," says one brow-beaten *U.S. News* staff member. "What we are thinking about is not like what we do with colleges."

But headmasters and headmistresses shouldn't break out the champagne just yet. The staff member refused to say what would replace ratings or how the guide would be formatted. Why? Because there's something the magazine apparently fears even more than irate parents and school officials: another publication's beating it to the punch.

A mother whose 4-year-old attends the Brick Church nursery school confesses that prurient curiosity would undoubtedly compel her to purchase *U.S. News*'s guide and perhaps influence her decision about where to send her daughter next: "I'd send her to the one that was maybe ranked better," she says, "after I'd used up my own criteria."

That's the sort of thinking that terrifies the schools. "Americans love this kind of stuff," says Calder. "People like to go to cockfights and extreme-sports things too. That doesn't mean we should encourage it." RALPH GARDNER JR.



Cruising

ABOARD THE *INTREPID,* FOOTLOOSE AND FANCY FREE

"*OOH,*" SAID THE *INTREPID*'S MARKETING director, his face breaking into a wide grin. "You girls will love this. It's 250 men for every woman." As the sun was setting over the Hudson, three single friends—two female, one male—and I had slipped through the ship's entrance gates to crash the big Fleet Week crew party, our interest spurred by the very anticipation of such unusually good odds.

To the grainy strains of a Sousa recording, our wide-eyed party climbed the stairs to the main floor of the carrier. After several hushed walkie-talkie conversations among the wary checkpoint personnel, we were greeted by the Navy's press liaison, a chirpy blonde with a bob who—no kidding—bore an uncanny resemblance to *The Love Boat*'s Julie McCoy. Julie led us directly to the buffet, where we joined a stream of ensigns, captains, and officers piling their plates with cold cuts and potato salad. We ate on the indoor-outdoor carpet, under a banner for Angel Face, the aging girl group who'd played last year's party, too.

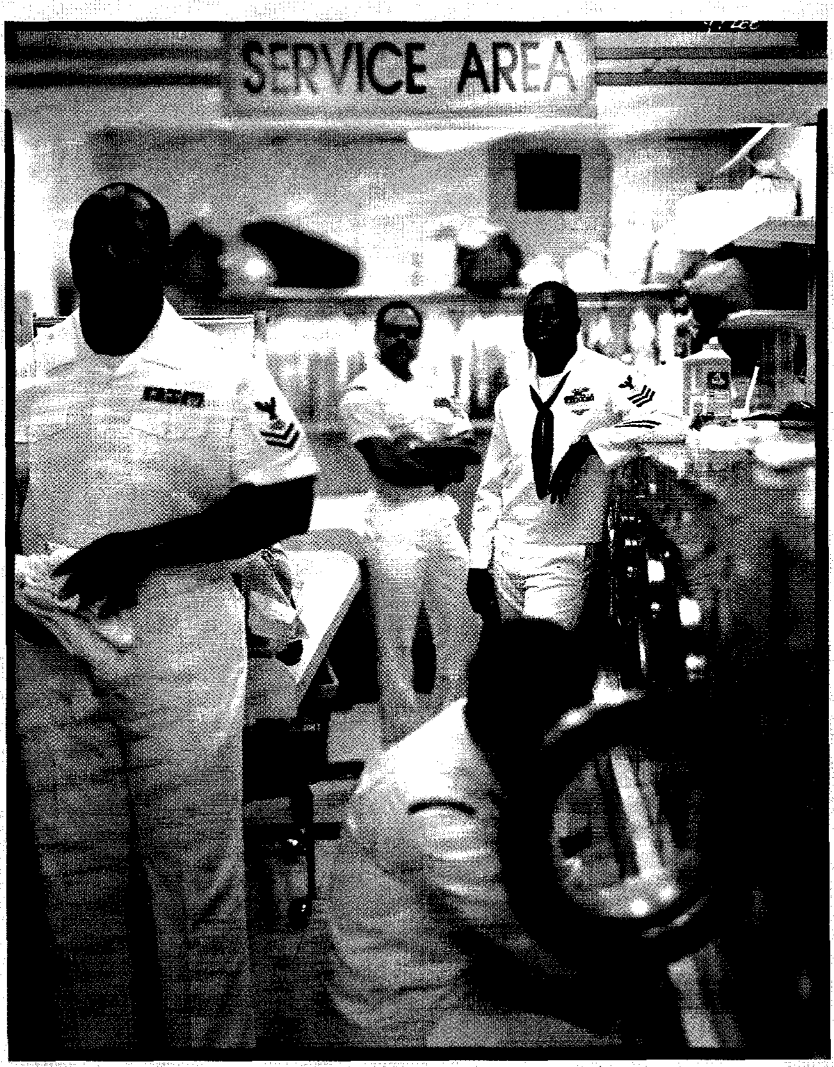
Julie popped up again, scarily. "Have you seen the flight deck?" she chirped. "That's where all the fun is!" The top of the carrier was crowded with soldiers who'd skipped the buffet and gone straight for the Bud. In the expanse of white pants, we noticed a pair of young women in midriff-baring T-shirts that announced, in large letters, HELLO, BOYS! The Sun-In redhead and her brunette friend seemed determined to turn the *Intrepid* into the Love Boat—with or without the support of our Julie McCoy stand-in. The brunette, teetering in white high-heel sneakers, wore a captain's hat over Rapunzel-length curls. A beeper was squeezed into her front jeans pocket.

The girls were dancing the Electric Slide next to stern-looking Navy women primly attired in blue jackets and white gloves. Backed up against a Vietnam-era helicopter, a group of sailors danced by themselves. "You're 28?" asked 20-year-old Tim, who had a nice Dennis Quaid thing going on. He offered an aw-shucks smile with one side of his mouth. Tim was raised in northern Florida and worked for a veterinarian before signing up. He wanted to return someday to be a cattle rancher. Florida "is the state with the second-largest number of cows," he told us proudly. "After Texas." Sean, a Marine from Cincinnati, had joined up "to see the world," and he had visited Sweden and Norway. The experience had convinced him of two things: that he wanted to stay in Cincinnati, and that he wanted to be a stand-up comic.

On the dance floor, as groups of drunken men danced and embraced one another, the scene increasingly began to resemble a hot Saturday night at Twilo. By this time, the HELLO, BOYS! girls had found mates for themselves, the redhead doing a semi-horizontal, semi-obscene number. Tim had become friendly, which was welcome, until he became a little too friendly, as sailors will. He was told to mind his manners. "Oh! I'm sorry, ma'am," he said. Dirty dancing and public petting aside, this was no Tailhook.

By 11 P.M., Angel Face had taken the stage downstairs, belting out off-key AC/DC standards to an appreciative crowd. Curious why all these men would choose to stay at this floating sock hop rather than embark on a tour of Manhattan nightlife, we asked one what was up. He'd been to Times Square early in the week, he said, but he hadn't been terribly impressed. New York was nothing like home. PATRICIA FALVO

SHOT



Ninth Avenue and West 46th Street, 12:15 P.M., Memorial Day, *photographed by Greg Miller.*

Trends

ASIAN PERSUASION: ASTRO BOY IN THE MAINSTREAM

NEVER STICK YOUR CHOPSTICKS UPRIGHT IN a rice bowl; they may remind your waiter of incense sticks used to honor the dead. Jackie Chan had "opening" surgery to make his eyes appear bigger. A sari is traditionally worn with a custom-made blouse, "but a stretchy little Anna Sui top can work just as well." These and hundreds of other fascinating bits of Orientalism can be found in *Eastern Standard Time: A Guide to Asian Influence on American Culture From Astro Boy to Zen Buddhism*, just out from Houghton Mifflin. Brought to you by the people who publish *A. Magazine*, a slick niche periodical that caters to cK One–spritzing Asian-Americans, *Eastern Standard Time* is equal parts survival guide and tongue-in-cheek social commentary. But *EST* also attempts to deconstruct and demystify the prevailing *Blade Runner* ethos, the Asianization of popular culture.

Between sips of green tea at Japonica, Jeff Yang and his co-authors, Dina Gan and Terry Hong, discuss the celebrity *hapa* list, *hapa* being shorthand for *hapa haole,* which in Hawaiian means "half white."

Gan: "Dean Cain is half Japanese."

Hong: "Look. Up in the sky. It's a bird, it's a plane, it's Hapaman!"

Gan: "Yul Brynner is half Filipino."

Hong: "I think Telly Savalas has some Asian blood, too."

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Gan: "Any other bald guys?"

Hong: "Keanu Reeves is Chinese and Hawaiian."

Gan: "Keanu isn't bald."

Hong: "No, but he got his head buzzed for *Speed.*"

Gan: "Okay, close enough."

Yang: "Smokey Robinson is half Japanese. *Everybody* is surprised about that one."

Gan: "So is Amy Hill, the girl on the Pauly Shore show."

Hong: "That would be my worst nightmare."

Gan: "What would be your worst nightmare?"

Hong: "If Pauly Shore were Asian."

At any rate, celebrity *hapas,* real or imagined, didn't make it into the book. Neither did Tiger Balm or Ben-Wa balls. Still, most trivia buffs should be satisfied. And while *EST* celebrates all things Asian, the authors don't hesitate to slander certain things that don't measure up. Korean ginseng gum, for example ("tastes like mentholated dirt"). And NBC's short-lived *Pink Lady & Jeff* show ("appalling").

Is the hyping of Mishima novels and Taoism a good thing? Yes, says Darrell Hamamoto, an associate professor in the Asian American Studies program at the University of California at Davis. "By gaining more exposure, Asians are integrated into the culture more quickly and perceived by others as normal and less threatening."

Rising son: *Eastern Standard Time*'s Jeff Yang.

"A lot of us grew up playing Nintendo, building robot models, and watching *anime* [Japanese animation]—things that used to be considered uncool," says Yang. "I guess there's sort of a *Revenge of the Nerds* aspect to all this." Gan and Hong dismiss Yang's hobbies as "geeky-Asian-boy stuff." Yang smiles. "Yeah," he says, "but right now everybody in the East Village wants to be a geeky Asian boy."

Perhaps the embodiment of geeky-Asian-boy chic is Hushi Robot, an East Village T-shirt designer who, as a buyer for Hotel Venus, was instrumental in launching the Hello Kitty and Astro Boy fads on the club scene several years ago. Iranian-born, he has not only changed his name but had plastic surgery and dyed his hair to resemble some of his favorite *anime* characters, from Astro Boy to Speed Racer and, now, Sailor Moon. The androgynous East Villager also wears oversize blue contact lenses ringed with stars.

"American pop culture has been exhausted," says Mr. Robot. "We've covered every decade, every trend. There's simply nothing left to recycle. Look at fashion. Prada, Dolce & Gabbana . . . it's all so retro. That's why people are attracted to Eastern things. They're exotic and alluring. Levi's and Coca-Cola is just *sooo* boring." RENE CHUN

FIELD MEMO

The Gadfly of Room 9

Sometime this morning, a pint-size 64-year-old with wiry gray hair and dark glasses will kiss his wife good-bye, head off to City Hall, and begin a full day of reporting for the *Free Press,* a newspaper that rarely publishes and that few read. Though he's fueled by a sense of duty to the Puerto Rican community, Rafael Martinez Alequin's true goal is to torture Rudy Giuliani. It's a job at which he excels—far better than the mainstream reporters working out of Room 9 (Giuliani more often tortures them). Rafael alone seems to have discovered that the best way to triumph over the mayor is not to match wits but to play directly to his temper. The most compelling moments at press conferences are often the Rafael moments, when the reporter hurls the equivalent of racial spitballs and everyone watches the mayor try to control his anger. "One time he walked out of a news conference, I could see smoke coming from every pore, from his head and his ears, like a monster," Rafael recalls.

In your face: Rafael Alequin presses the mayor.

The Giuliani team, famously adept at manipulating the media, has been notably hapless in containing Rafael. They yanked his City Hall parking permit but relented in the face of his public harangues about it. They hollered at him, which simply inflated his ego. They've tried to drown out his questions, but that's failed as well: Rafael sits, or stands, closer to the mayor than any other reporter (one reason he ends up in nearly every photo of Giuliani), and gets in more questions. "If I'm in front, they can't ignore me," he says.

Two weeks ago, he sat three feet from Giuliani in the Blue Room as the mayor beamed like a proud father, welcoming back former labor commissioner Randy Levine after a stint at Major League Baseball. It was a manufactured moment, just begging to be ruined. Rafael hit pay dirt on his third question (others failed to get any answered), asking Giuliani through an almost impenetrable accent why he'd treated a poor black woman disdainfully at a town meeting the previous night. A race question! "It was very appropriate, and very human," the mayor huffed. "She accused Governor Pataki and me of taking bribes" from landlords' groups. The room tensed. Rafael persisted: "You have to set an example—you are the mayor." Press secretary Colleen Roche sprang into action: "Next question!" But Rafael persisted. The mayor, his good mood rapidly dissipating, just peered coldly at him.

Many reporters resent Rafael for monopolizing press conferences and for what David Lewis of the *Daily News* calls a "knee-jerk racial perspective to every story. I think he serves a purpose for Giuliani. He's sort of a foil for him." Certainly, Rafael has wormed his way into the fabric of city politics. Even Giuliani has "a soft spot for him," says communications chief Cristyne Lategano. Affection, disdain, it's all the same. Rafael relishes a recent encounter with Liberal Party boss Ray Harding. "I shook his hand, and he turned to someone and said, 'This is the biggest pain in the ass I know.' " Hey, flattery will get you everywhere. ANDREW KIRTZMAN

Photographs: top, Art Streiber; bottom, Frances M. Roberts.

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Nightlife

WRITING WHAT YOU LIVE, LIVING WHAT YOU WRITE

STUMBLING OUT OF AN EAST VILLAGE BAR, A beer in one hand and an empty shot glass in the other, Irvine Welsh is a moving quality-of-life offense. The *Trainspotting* author turned pop phenomenon has been called "the poet laureate of the Chemical Generation," his drug-filled, alcohol-soaked books chronicling the debauched and decadent youth culture of his native Scotland. Judging from tabloid reports of his raucous revelries with musicians from Oasis, Primal Scream, and the Chemical Brothers, it's no news that Irvine Welsh writes what he knows.

The 38-year-old author was in town recently to give a reading with two other Scottish writers, the Booker-prize-winning James Kelman (who just published a collection of somber short stories called *Busted Scotch*) and Duncan McLean, whose widely acclaimed thriller *Bunker Man* was released earlier this month. The trio are part of a new wave of bleakly funny, foul-mouthed prole writers determinedly chipping away at the image of Scotland as a nation of bagpipes and tartan kilts. Welsh in particular has raised hackles with his brutal depiction of Scotland's underworld—populated by ravers and junkies, welfare cheats, petty criminals, and jobless kids for whom partying is a full-time occupation. In England, he is treated more like a rock star than like a writer, with a cult following that regularly crashes his readings and steals his books from stores.

I meet up with him at Max Fish, an East Village watering hole, where we're joined by a couple of his friends: former Living Color guitarist Vernon Reid; writer Carlo McCormick and *Paper*'s David Hershkovits; Scottish comedian Phil Kay; Joel Rose, author of the new pulp thriller *Kill Kill Faster Faster;* and Emer Martin, a young Irish novelist whose forthcoming *Breakfast in Babylon* is described as a female *Trainspotting.*

Standing at the bar in a ragged Primal Scream T-shirt, Welsh looks like an overgrown, dissolute cherub, with a large, lopsided head and a surprisingly soft manner. He tries to buy a round of drinks for everyone with a $5 bill. Soon Welsh is staggering through the streets of the Lower East Side looking for a spot to "pish." He relieves himself against a wall until a man disgustedly ushers him away. Having flown in from London—currently undergoing a cocaine-fueled pop-culture renaissance—Irvine seems blissfully unaware that this sort of behavior is no longer tolerated in New York. The city that used to never sleep now has to be up by 8:30 sharp.

At Life, on Bleecker Street, a door person hands Welsh an envelope with a hefty stack of drink tickets. He avoids the VIP room and heads straight to the dance floor, where he spends the better part of three hours. By 4 A.M., our group scatters, but Irvine—powdered up and intent on exploring the after-Life—moves on with a bunch of trendy strangers in tow. The motley crew piles into a passing stretch limo that is halfway to its destination when Welsh realizes no one has any cash. The entire party disembarks while he frantically attempts to cash a traveler's check at a nearby diner. By the time we return, the limo driver has sped off in disgust.

Close to 5 A.M., the group arrives on unsteady feet at a notorious after-hours club on the Lower East Side. "It looks more like a crack den than a club," Welsh observes sourly upon entering the shabby apartment that doubles as a den of sin. Around us, hollow-eyed night-crawlers snort lines of coke from rickety wooden tables. Welsh gamely joins in. It seems like the right time to ask: Does excess, as William Blake believed, lead to the palace of wisdom? "Occasionally, excess can give you insight and wisdom, but continued excess is a dead end," he replies slowly before snorting another line. Outside, the first rays of light are appearing on the horizon. "Going to clubs and raves is where I get a lot of ideas from," he adds. "But you have to have a cutoff point."

Welsh's cutoff point arrives just before 8 A.M. Stumbling into the bright sunlight, his mind fogged by alcohol and cocaine, he asks someone for the time. He seems only mildly alarmed to learn that he has twenty minutes to catch his plane to San Francisco. Bidding a brusque farewell to his new friends, and snorting a line for the road, he hails a cab to La Guardia. FRANK OWEN

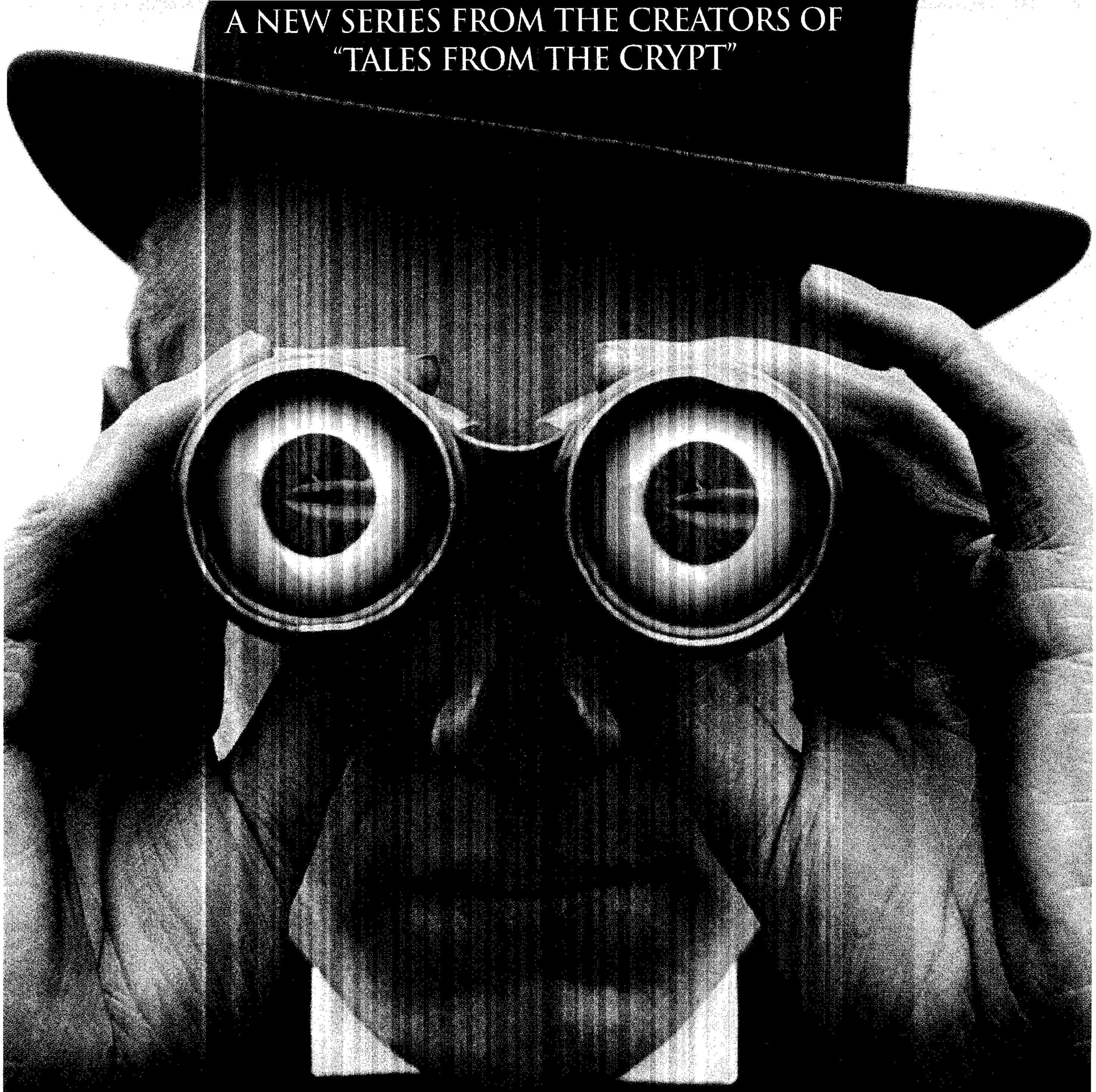
THE SCENE

Season Openers

At a benefit for the Guggenheim Museum, and at a club opening, an art fair, and the ballet.

Photographs by Patrick McMullan

Counterclockwise from above: David Byrne at the Art Exchange, an art fair sponsored by the Alliance for Downtown New York; Gail May Engelberg, Anna Deavere Smith, Elleni West, and Cornel West at the Guggenheim Museum Children's Program benefit gala; Liz Cohen and Terrill Fishburne at the opening-night party of Southampton's Jet East, sponsored by BCBG Max Azria; Queen Anne-Marie and Princess Marie-Chantal of Greece at the New York City Ballet's Spring Gala.



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THE CITY POLITIC MICHAEL TOMASKY

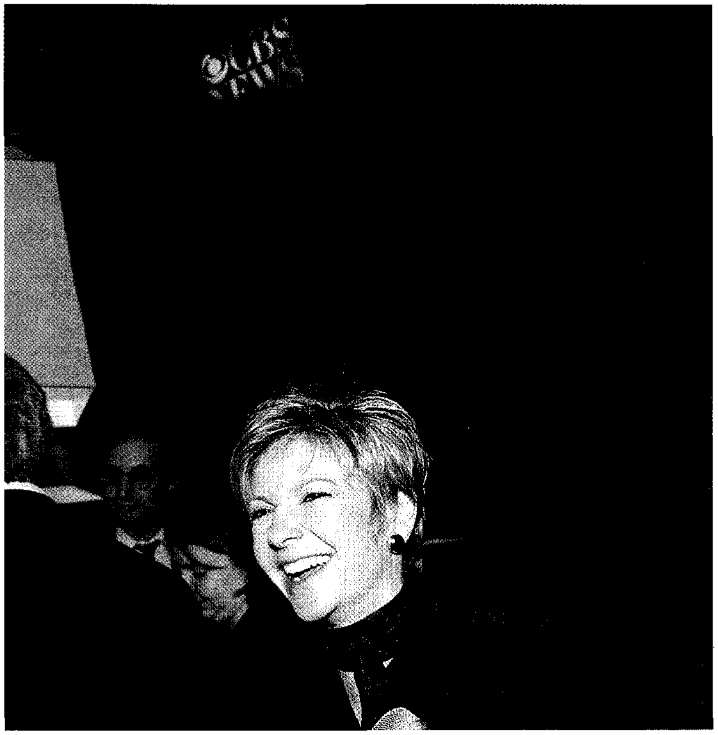
Networking

Susan Molinari and the tube were made for each other, so it's no surprise she's bolting Congress for CBS. But prime-time politics is hardly out of the picture.

FIRST, CONSIDER THE JOB. DESPITE somewhat better ratings of late, CBS long ago established itself as the loser network of the nineties, and never is the essence of its loserness on more excruciating display than during the morning time slot. I have a friend who used to read the Ernie Bushmiller comic strip *Nancy* every couple of months just to make sure it still wasn't funny. It's in a similar spirit that one tunes in to *CBS This Morning* every so often, simply to see what sad gimmick they've reduced themselves to this time, the most recent being "exclusive coverage" of the George Bush parachute jump.

Let's face it: You'd have to be pretty desperate to get out of your current gig to hop aboard that ship. Sure, there's the money—and Congresswoman Susan Molinari, who made her surprise retirement announcement last week, will by all accounts be increasing her current $133,000 public stipend several times over. The raise will no doubt come in handy for a woman who, with husband Bill Paxon, a Buffalo congressman, must keep three different homes (Washington, Buffalo, Staten Island) and raise a child (perhaps you haven't heard—she had a baby not long ago).

But remember that whatever Molinari will be making at CBS, where she'll co-host the Saturday-morning news-magazine show, she's likely to be making it for three or four years at best, until the network decides things aren't working out and pursues the inevitable change in format. Then what? This is the interesting question, it seems to me. But let's not get ahead of ourselves.



CBS is betting that Molinari can turn the world on with her smile.

I BELIEVE I FIRST LAID EYES ON SUSAN Molinari at a City Council hearing about ten years ago. The council then, much more than today, was the hitching post for septuagenarian time-servers considered by the county bosses to be so perfectly mediocre that they couldn't even be graduated to judgeships (if you knew how judicial appointments work in New York, you'd know just what a bleak assessment this is). Into this forest of baby-blue sport coats and thick spectacles strolled our Sue, bouncing and smiling her way up to the committee table, looking just barely on the grown-up side of congressional-pagedom. She held the title of City Council minority leader; but since she was the only Republican on the council in those days, she could've called herself whatever she liked.

Since then, her career has been . . . *charmed* is understating it. In 1989, father Guy, then the congressman, took over the borough presidency of Staten Island. This produced the need for a special congressional election in early 1990, and there was little question on the island about who would best fill that seat.

Bob Gigante, now the Staten Island Democratic leader, was Susan's opponent in that race. But Dad, who was careful during his Washington years to cultivate a relationship with the aforementioned parachutist, knew a clever method by which Gigante could be neutralized. And so in March 1990, Bush touched down in the county of Richmond and raised around $300,000 for Susan, at an event emceed by radio gasbag Bob Grant, whose real name, no kidding, is Bob Gigante. "I said, 'Why me, Lord?' " Gigante (the candidate) recalls. "The president of the United States is coming in to campaign against *me*."

Things have gone more or less swimmingly for Molinari ever since. Her career is proof that success in contemporary politics is about not ideas or argument or genuine sincerity but the appearance of sincerity. Support abortion rights, or at least say you do, and automatically you're a "moderate," even though your voting record argues strongly for a different label. Say your party is the real friend of children and poor mothers while voting for last year's welfare bill; call Newt a feminist. But say these things as if you really mean them, and eventually some people will believe you. And always, always, smile.

And she is a very nice person. Unpretentious, you might say. I saw her on election eve 1993, when Rudy Giuliani made his final swing through Staten Island. Fevers were pitched in this American Legion hall, where Guy and the other island potentates knew that, come this time tomorrow, the city would again be

Photograph by Frances M. Roberts.

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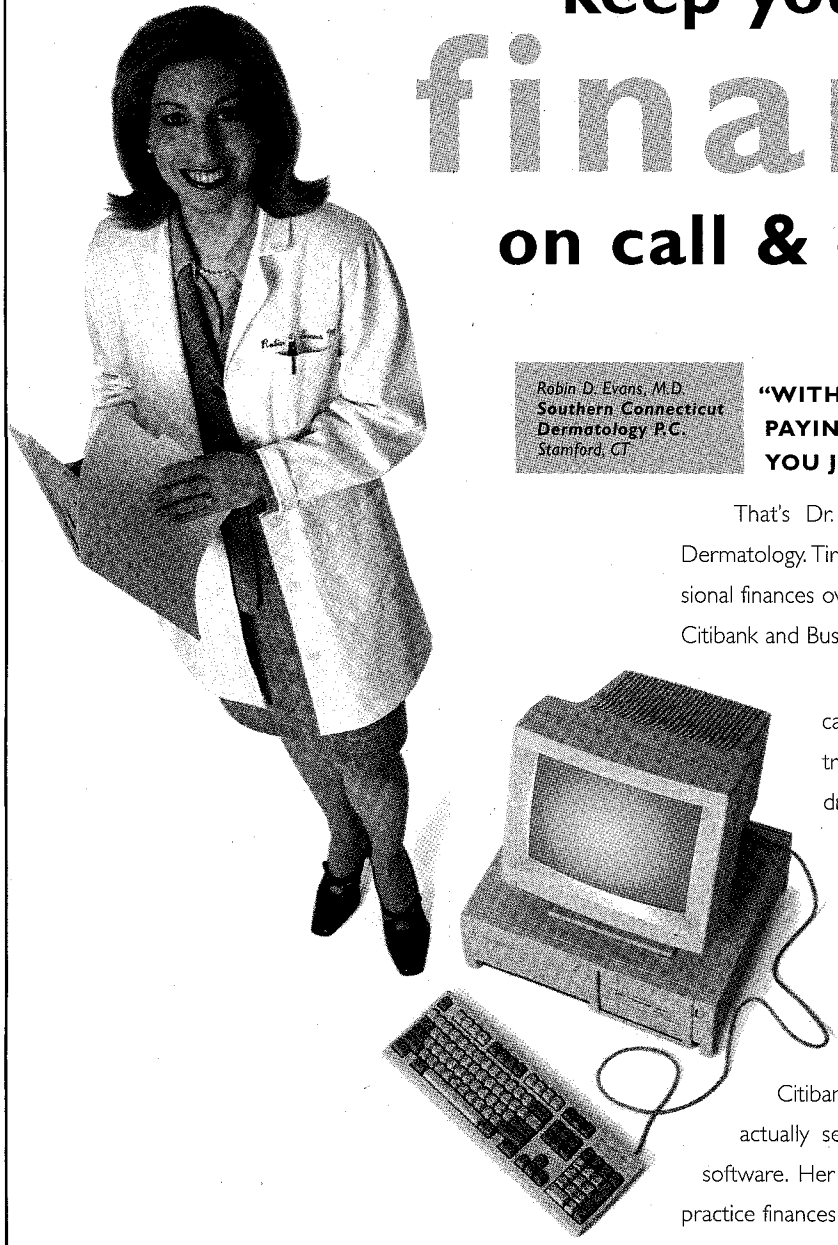

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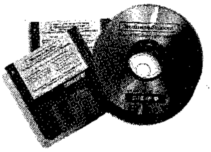

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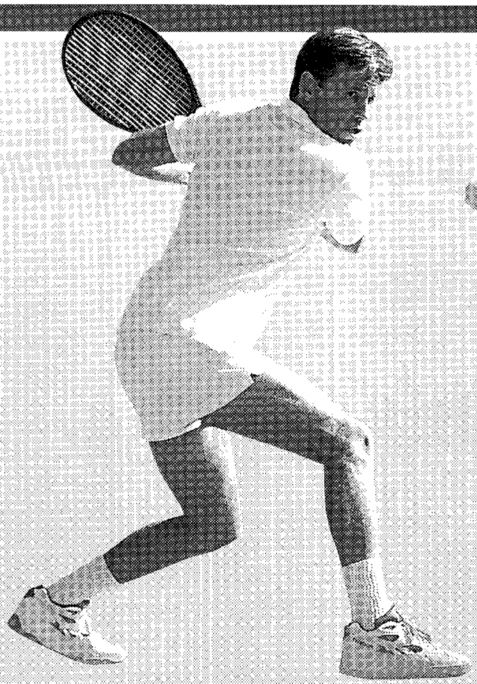

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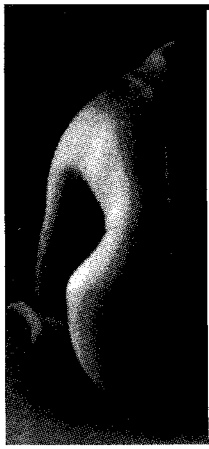

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theirs. And as her father led the crowd in its boisterous chants, where was the gentle lady from Richmond? Sitting on a card table in the corner, wearing her blue jeans, popping her gum, greeting me warmly though I'd never written anything like a kind word about her.

Her relaxed and optimistic demeanor is what made her famous. The problem was, there was never enough underneath it, and, just lately, her star seemed to be falling. She was no longer the darling of the Gingrich circle—the Speaker was beginning to assign other GOP women the task of warm-and-fuzzying the party. The women's magazines had already done their splashy profiles on her and moved on to new quarry. She never passed legislation, but there's no evidence she was ever terribly interested in that. She gave a convention keynote address, and even if it had the moral and literary gravitas of a *Joanie Loves Chachi* episode, it was still prime-time TV. In other words, in a few short years, she'd done about everything you need to do as a member of Congress.

So, television. The camera worships relaxed optimism, and in a world in which so many struggling communications students spend hours in front of the mirror trying to awaken those qualities within themselves, it would disturb the natural order of things if someone who possessed them without effort *didn't* do TV. "I would say seven eighths of my television students, when I ask them what they want to do, don't say, 'I want to be a reporter' or 'I want to break news,' " says NYU journalism professor Nancy Hass. "They say, 'My goal is to be a network anchor.' " Anchorhood is a certain route to role-model status.

And it may be a certain route to something else—namely, higher office. Crooks—I mean your high-class crooks, like international financiers and money launderers—learned long ago not to leave a paper trail. Susan has apparently figured this out as well. If you think you may want to run for the Senate one day, why hand journalists something as blunt and obvious as a voting record to peruse? Why have a list of campaign contributors—some of whom, this being Staten Island, will inevitably be in the concrete business—for reporters to shovel into their database programs? Much better to run as a celebrity.

And celebrity, not politics, is what her political career has been about. In the early editions of the Washington *Post* we get here in New York, Molinari's announcement didn't even make the news pages. Instead, she got two pieces in the Style section. Just the right send-off. ■

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THE BOTTOM LINE **STEVEN DONZIGER**

The Hard Cell

Crime rates may be dropping almost everywhere, but private prison companies are hot. Wall Street loves them, and they're eager to set up shop in New York State.

THE IDEA THAT A CRIME WAVE CAN TRANSLATE INTO A lucrative opportunity for Wall Street is rarely mentioned in the debate over public safety. But this possibility has interesting, if not frightening, implications for how crime policy is made and how security is delivered to neighborhoods in New York and across the country.

Seeking to take advantage of the largest prison expansion in American history, a major player in one of the country's hottest growth industries arrived in Sullivan County recently to scout sites for the state's first private prison. The particular company, the Correctional Corporation of America (CCA), is the Microsoft of the private-prison industry ($31 million in net income on $293 million in revenues in 1996). It controls half the private-prison market in the United States and posted the fourth-largest gain on the New York Stock Exchange in 1995. For its well-being, it depends on a steady flow of criminals, helping states deal with prison overcrowding by importing prisoners to their facilities around the country.

To this end, the CCA purchased the Olympic Hotel and Spa in Fallsburgh, a luxury resort that had long since closed, for $470,000. It plans to convert the property to a 1,000-bed prison that would specialize in offering drug rehabilitation. A former tourist mecca, Fallsburgh has barely any employers left and happily welcomes the $43 million in construction money and the 250 permanent jobs the prison is projected to bring. "We would rather have Marriott or Hilton build here, but they haven't called us lately," notes Steven Proyect, the town's building inspector.

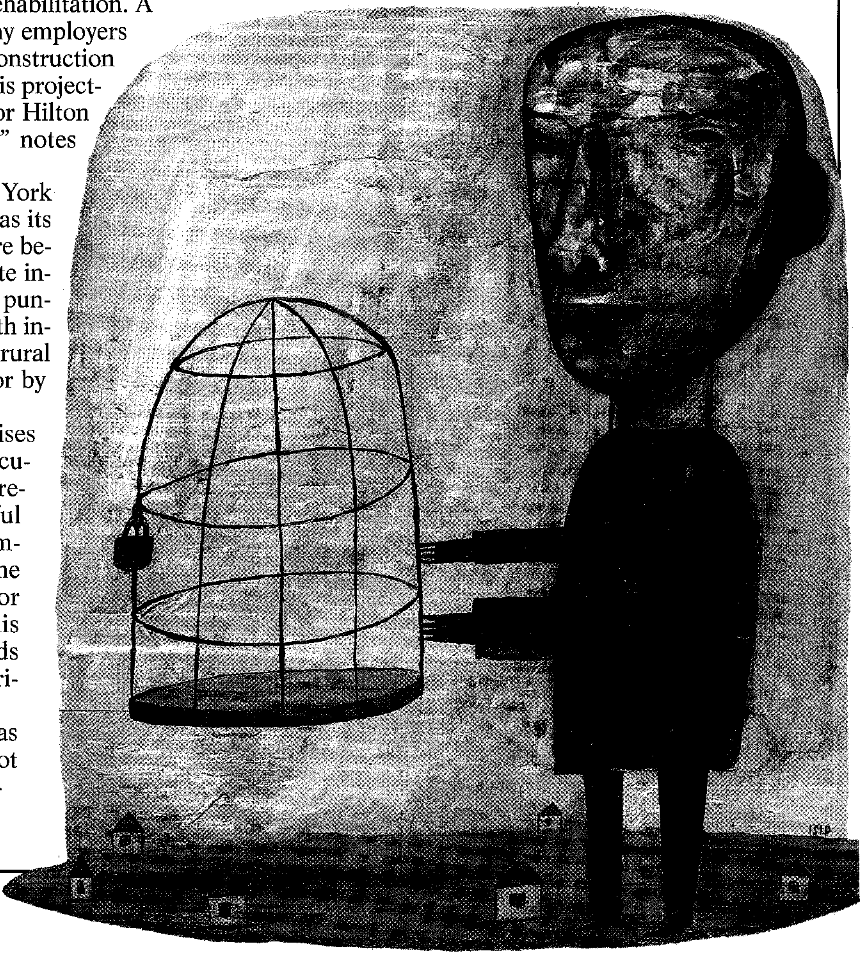
Like many other rural towns in upstate New York and across the nation, Fallsburgh sees prisons as its economic salvation. In fact, so many prisons are being built in rural America, largely to incarcerate inner-city youth, that demographers consider the punishment of urban crime the leading rural growth industry. Five percent of the national increase in rural population from 1980 to 1990 is accounted for by prisoners.

But trying to muscle into New York promises to be a far tougher battle than the CCA executives might believe. Bob Lawson, the public-relations director of the increasingly powerful prison-guard union, which has 26,000 members, states flatly that private prisons will come to New York "over my dead body." Governor George Pataki and Attorney General Dennis Vacco, both of whom receive campaign funds from the union, have pledged to stop the private prison in its tracks.

Pataki, who usually favors privatization, has argued that the deprivation of liberty should not be delegated to companies whose first objective is a healthy bottom line. While the CCA claims it can run prisons anywhere from 10 to 20 percent cheaper than the state, critics argue that it accomplishes this, in part, by hiring nonunion guards. Lawson says the CCA guards are underpaid and poorly trained, increasing the risk of escapes, prisoner abuse, and riots.

Although widely considered the most professional of the twenty-odd prison companies, the CCA has a mixed record. In a recent press release touting its performance in 1996, the company referred to an $850,000 expense for closing costs associated with the "planned exit" from a 400-bed-juvenile-prison contract in South Carolina. According to Gary Karr, press secretary to South Carolina's Republican governor, David Beasley, the private prison was an experiment that failed. The prison was intended as a transitional facility to move mostly nonviolent juvenile offenders to community-based programs. Disturbingly, CCA seemed confused about its accountability to the community. There were two mass escapes; after one, says Karr, the prison staff neglected to notify local law-enforcement authorities and searched for the juveniles themselves.

"We had continuing reports about mistreatment and hog-tying of children," says Karr, referring to the illegal practice of handcuffing a person's wrists to his ankles while he lies



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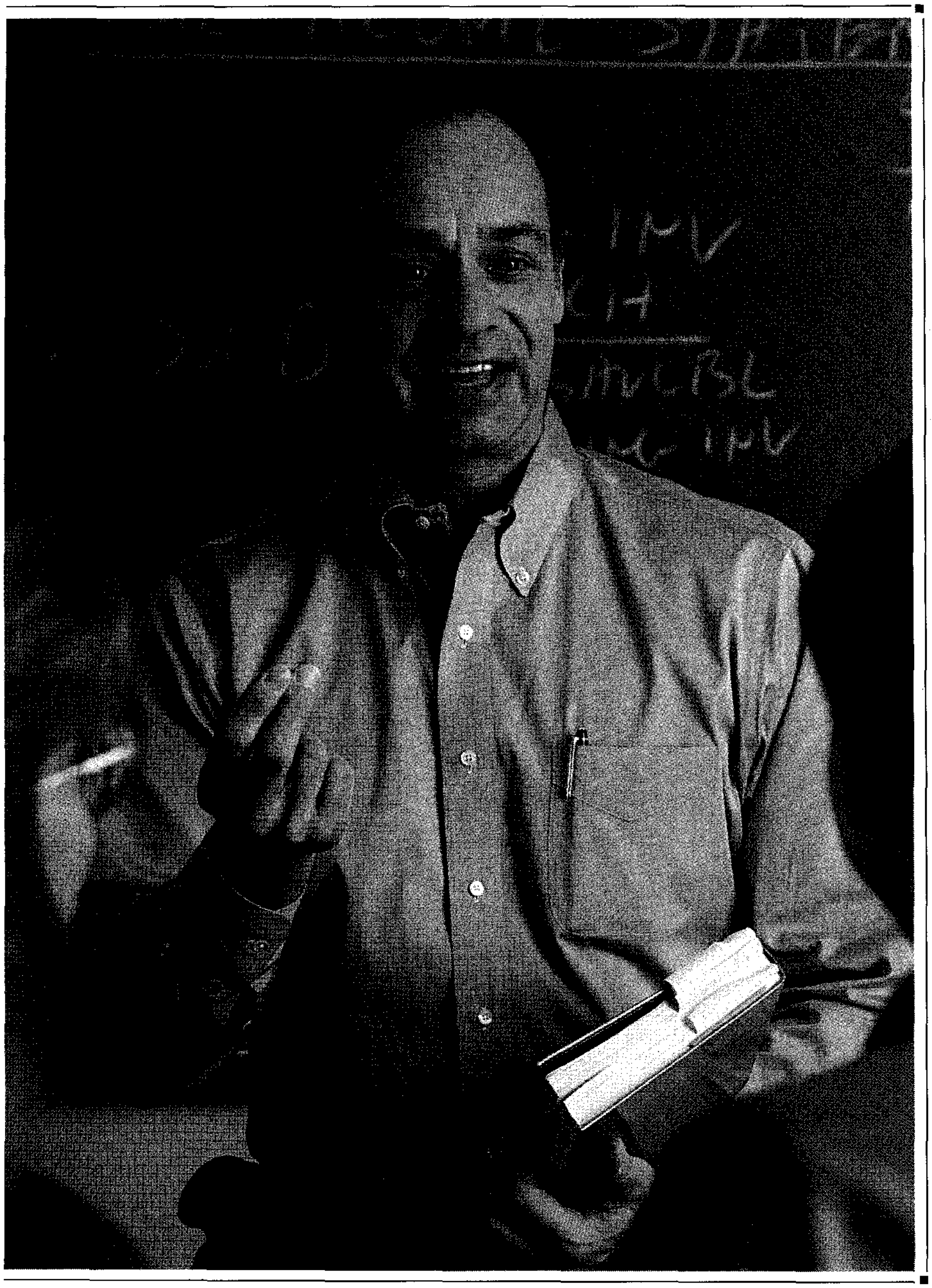

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1275 York Avenue • New York, NY 10021 • http://www.mskcc.org flat on his stomach, forcing a painful arch (a lawsuit against the company by the victims of this abuse is being prepared). "Yet it did not seem we could get across to the CCA folks that we had concerns. They listened, but they did not take us seriously until the governor made it clear he might not renew their contract." In 1996, the CCA had a 115 percent increase in net income with only a 36 percent increase in personnel, suggesting that staff levels are kept to a minimum.

There *have* been CCA success stories, particularly financial ones. The CCA prides itself on running clean facilities and claims to offer more programming than most state prisons. It also refuses to crowd in more inmates than its prisons are supposed to hold. A $28 million private prison built by the town of Appleton, Minnesota (population 1,300), signed a contract with Puerto Rico to house 350 inmates. Colorado and Idaho later sent prisoners. Business is now so good that the prison, which was bought last year by the CCA, is doubling its capacity to 1,076 beds. "The prison has led to home construction and population growth in Appleton," says Bob Roggatz, Appleton's mayor. "CCA knows the business, and they are good at managing."

THE INCREASING RELIANCE ON PRISON EXpansion as a source of employment deeply disturbs Vincent Schiraldi, who tracks prison spending as director of the nonprofit Justice Policy Institute in Washington. "I am extremely troubled that prisons are seen as a financial benefit for the community," says Schiraldi. "Prisons are built when we plan for young people to fail, while universities are built when we plan for young people to succeed. What script are we writing for the twenty-first century?"

Criminologists have been writing for several years about the unsettling agendas of the "prison-industrial complex." Nils Christie, a Norwegian criminologist and author of *Crime Control As Industry,* argues that the danger of the private-prison industry is that it needs sufficient quantities of raw materials to guarantee long-term growth, much the way the paper industry needs trees. Christie wonders what lengths prison companies will go to lobby for criminal-justice policies that ensure a sufficient number of criminals, regardless of whether crime rates go up or down or whether the criminals (many of whom are nonviolent drug offenders) deserve to be locked away indefinitely in the first place.

Are the private prisons out there lobbying for stricter sentencing laws, more restrictive bail regulations? For the most part, they haven't had to. Victims'-rights groups and get-tough-on-crime politicians have become such powerful forces that they dwarf CCA's current influence. So the company has focused on courting state corrections officials and legislators to secure contracts.

Dropping crime rates do not worry CCA officials. "We have so many business opportunities, a change in crime rates really does not impact us," says Susan Hart, a spokesperson for the company, pointing out that there are plenty of criminals to go around because state facilities are so overburdened as it is. The private-prison system is growing at four times the rate of the government-prison systems. Currently, the private-prison industry controls only 5 percent of the beds in the country. In its annual report, CCA states its goal to run a state's entire correctional system on contract. Already, it's learned the art of the lobby in its efforts to turn overturn state laws prohibiting private prisons.

The founders and officers of CCA include people with major political influence among both Democrats and Republicans. The company, which is based in Tennessee and gained its first significant foothold there, has ingratiated itself with the state's political elite; Thomas Beasley, CCA co-founder and former chair of the Tennessee Republican Party, sits on the board. CCA has also made alliances with powerful corrections officials such as Michael Quinlan, who directed the Federal Bureau of Prisons under presidents Reagan and Bush, and now handles strategic planning for the company.

CCA has long set its sights on the New York prison market, the third-largest in the country after those of California and Texas. CCA manages private prisons in eighteen states (as well as Great Britain and Australia) but because of strong union opposition has virtually no presence in state correctional systems in the Northeast. CCA hopes that Fallsburgh will be its point of entry. In its 1996 annual report, the CCA refers to itself as the "brand leader" of the industry. It writes, "Brand awareness can be so strong that a name can be synonymous with a product or service. Like when we think of colas, copiers, and tissues. In corrections, one name says it all." ■

Photo: Augustus Sherman, *Untitled*, c. 1910. Courtesy New York Public Library, Astor, Lenox and Tilden Foundations.

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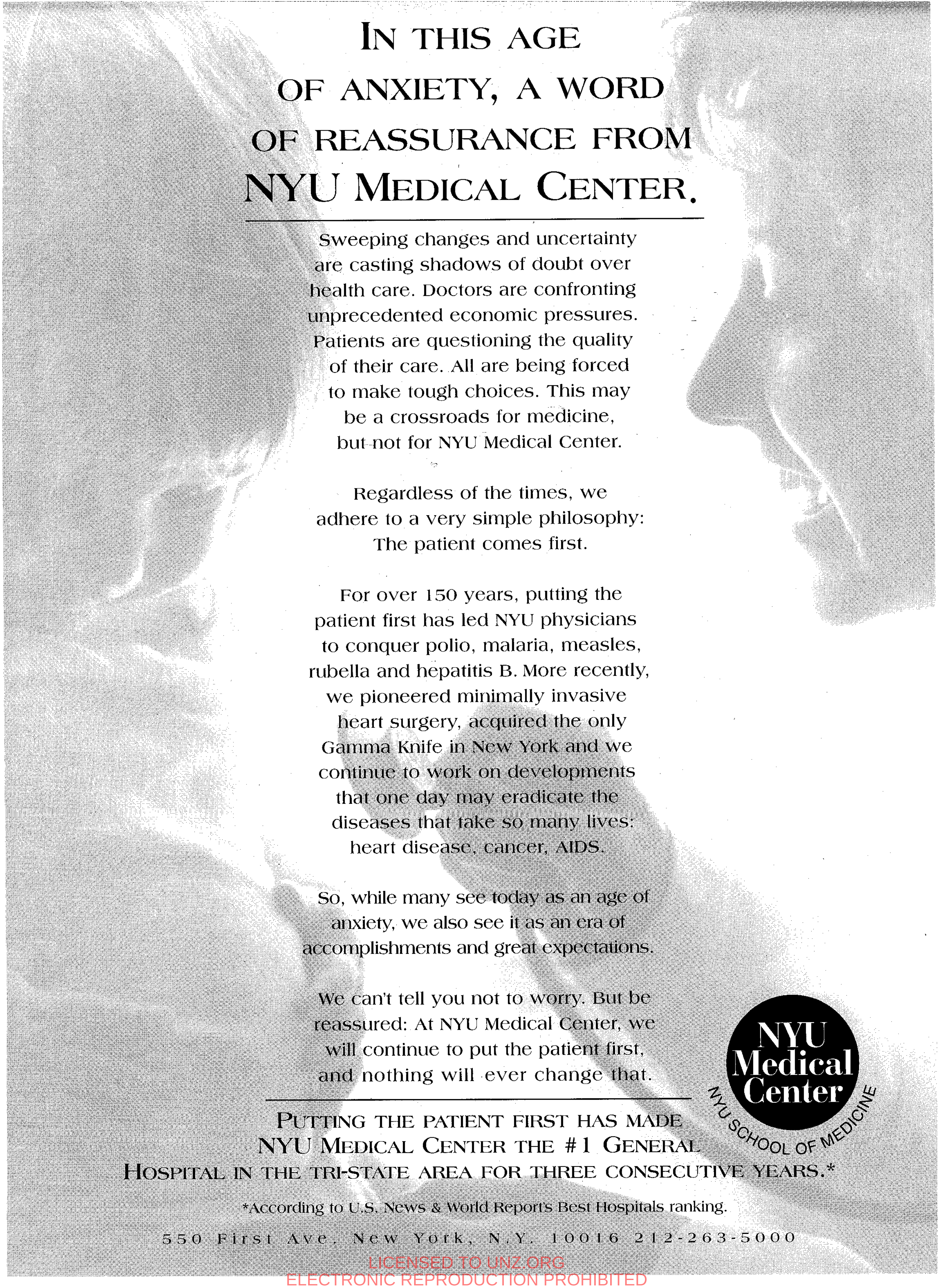

IN THIS AGE OF ANXIETY, A WORD OF REASSURANCE FROM NYU MEDICAL CENTER.

Sweeping changes and uncertainty are casting shadows of doubt over health care. Doctors are confronting unprecedented economic pressures. Patients are questioning the quality of their care. All are being forced to make tough choices. This may be a crossroads for medicine, but not for NYU Medical Center.

Regardless of the times, we adhere to a very simple philosophy: The patient comes first.

For over 150 years, putting the patient first has led NYU physicians to conquer polio, malaria, measles, rubella and hepatitis B. More recently, we pioneered minimally invasive heart surgery, acquired the only Gamma Knife in New York and we continue to work on developments that one day may eradicate the diseases that take so many lives: heart disease, cancer, AIDS.

So, while many see today as an age of anxiety, we also see it as an era of accomplishments and great expectations.

We can't tell you not to worry. But be reassured: At NYU Medical Center, we will continue to put the patient first, and nothing will ever change that.

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*According to U.S. News & World Report's Best Hospitals ranking.

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THE BEST HOSPITALS

Think of New York as the medical capital of the world. Where to find the top specialists and the newest treatments for whatever ails you.

WHEN RUN-OF-THE-MILL MEDICAL QUESTIONS arise, the first thing most New Yorkers think of is the doctor: Who's the best in the field? But for more serious problems—heart disease, diabetes, cancer, a high-risk pregnancy, intractable depression—one doctor is not enough. You'll want a team of top experts, preferably at a medical center with the most advanced technology, cutting-edge treatments, and first-rate follow-up care.

For this issue, we've canvassed doctors and hospitals to identify the institutions that are staffed and equipped to offer exceptional treatment in a wide range of specialty areas. It wasn't easy. There are more than a dozen world-class hospitals within the city limits, each with a dizzying arsenal of technology, jockeying to be the best in this or that field. What follows is our guide to the outstanding departments within these sprawling complexes: Who's doing noninvasive heart bypasses? Where should you have your baby if you want a midwife? Who's doing groundbreaking work on osteoporosis? Where can trauma victims get special psychiatric care? In many areas, several institutions are essentially equal in merit, any one of which would likely be the best in any other city. In those instances—for example, heart care—we've focused on the departments' unique experimental programs or specialized niches of expertise.

Our method was straightforward: For each specialty, *New York* consulted the experts, including doctors named in last year's "Best Doctors" list (*New York,* May 20, 1996), about the top hospital departments (other than their own) in their fields. We asked where teams with special expertise and extraordinary track records were working, as well as where breakthrough treatments were being offered. We also surveyed 55 area hospitals, to ensure that no top-quality unit was overlooked.

Because studies show that success rates improve the

EDITED BY SUSAN DOMINUS

PHOTOGRAPHED BY CHRIS BUCK

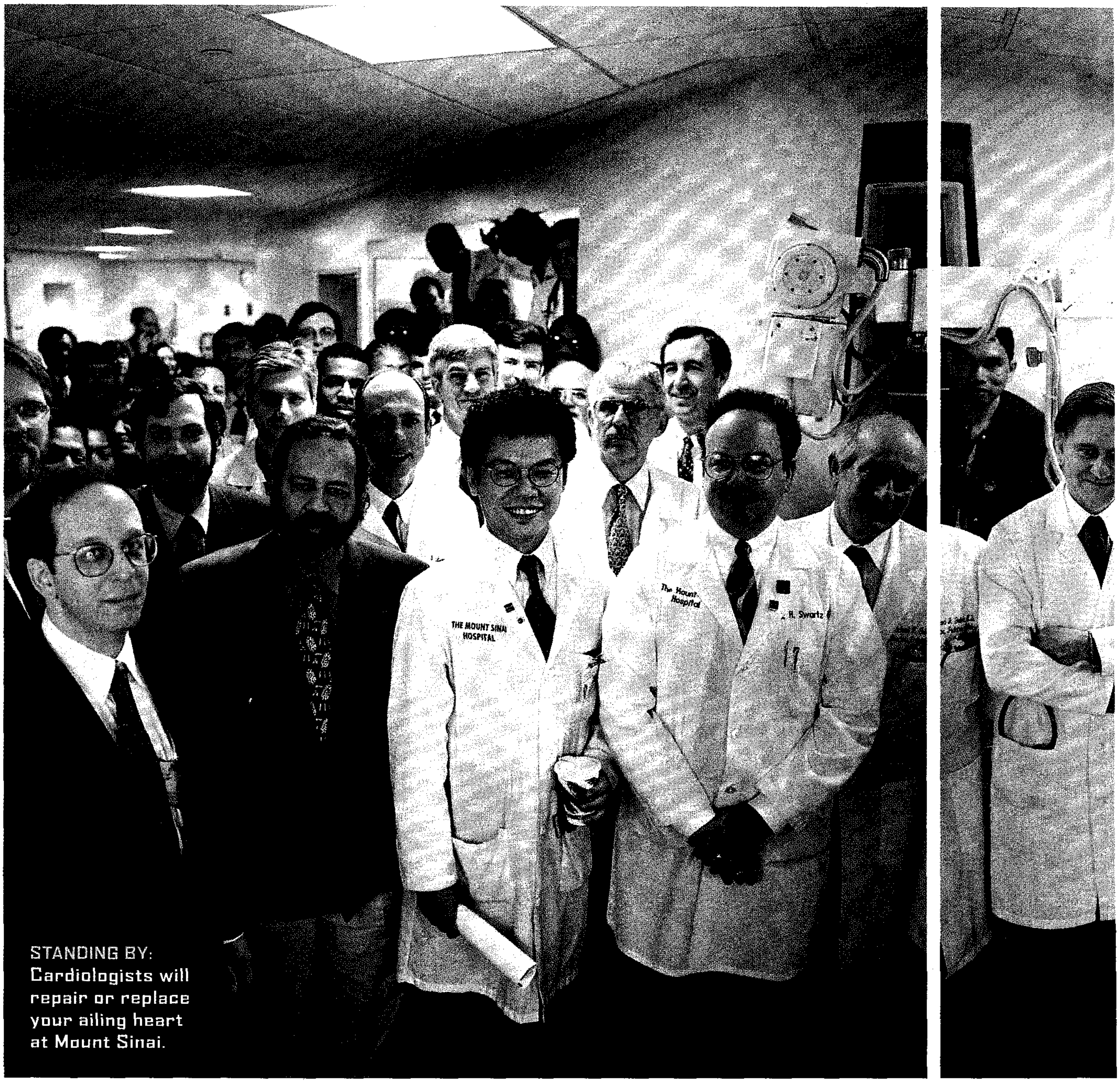
more often a hospital does a procedure, we have noted that volume when it's relevant; we also occasionally note the amount of funding received from the National Institutes of Health, another measure of a department's standing in the field.

In each section, we have mentioned important clinical trials going on at various hospitals—trials that offer not only immediate opportunities for patients but also fascinating glimpses into future treatment of conditions like cancer, diabetes, and infertility. While no trial is guaranteed to be successful, a hospital's level of involvement in research is often a good indication of its dedication to the treatment of a particular disease. And the patients at a research-heavy hospital will be the first to benefit should the procedures be approved.

New York's hospitals are the best in the world, so think of this as a guide to the best of the best, a starting point for your own search for the care that's right for you.

Photography Production Coordinator: Michael Green

HEART DI

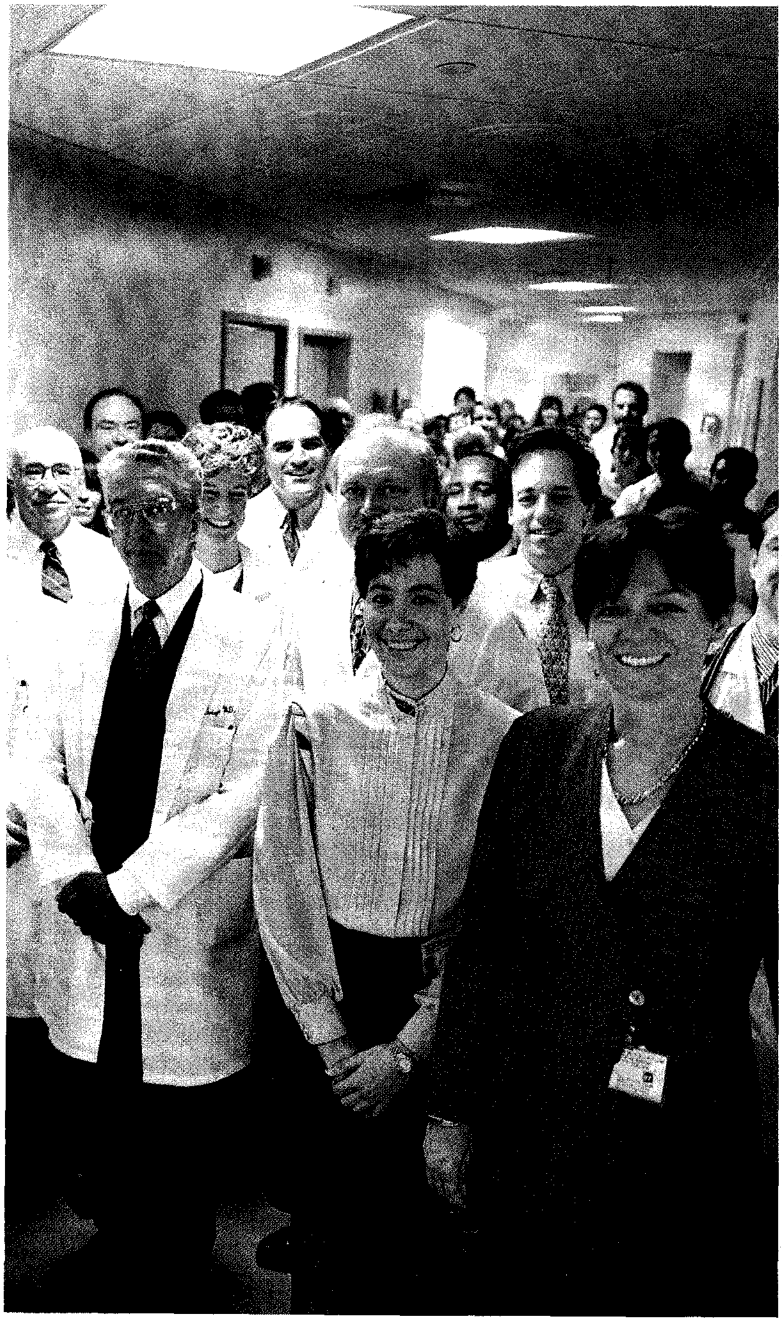

THE MOUNT SINAI HOSPITAL
The Mount Sinai Hospital
H. Swartz

STANDING BY: Cardiologists will repair or replace your ailing heart at Mount Sinai.

EASE

From repairing valves to seeding blood vessels, from clot-busting to transplanting, the champions of cardiac care push the limits with every heartbeat.

By Janice Hopkins Tanne



IN NEW YORK, HEART DISEASE IS THE NO. 1 KILLER and the most common serious ailment, just as it is in the rest of the nation. One person in five has some form of cardiovascular disease, and that percentage is only expected to increase as the population ages. The good news is that heart-disease deaths nationally fell by about a third from 1980 to 1990, mostly because the medicine and surgery got better.

New Yorkers are lucky to live where world-class teaching institutions are competing fiercely to advance new cures. They're in a race to develop better drugs and, in many places, less invasive cardiovascular treatments, which allow surgeons to make repairs through the smallest of incisions in the chest. "Nothing stays unique very long. The time it takes your competitor to achieve competence is vanishingly short," says Dr. Henry M. Greenberg, director of the Coronary Care Unit at St. Luke's–Roosevelt Hospital Center in Manhattan.

Hospitals here offer an amazing array of lifesaving devices and techniques to treat all the common heart problems: blocked coronary arteries, faulty valves, weakened hearts that don't pump efficiently, irregular rhythms, even hearts that need to be replaced.

"Cardiac care in New York is superb. All the major hospitals have about the same mortality rate for bypass surgery—about 1.3 percent to 3 percent," says Dr. Wayne Isom, chairman of cardiothoracic surgery at New York Hospital–Cornell Medical Center. That compares to smaller hospitals nationally, where some studies suggest it's as high as 15 percent. The New York State Department of Health, which collects statistics that allow you to check the surgical success rate of your cardiac specialist, permits only 32 hospitals in the state to do open-heart surgery. Some fourteen of them are in New York City.

Most of those are highly competent in caring for heart patients with all varieties of problems. City hospitals have lower complication and death rates among angioplasty and heart-surgery patients than hospitals nationwide. Many are also excellent at repair and replacement of valves, and at a procedure called radiofrequency catheter ablation, where doctors thread a catheter through a blood vessel to an area in the upper heart that's creating irregular beats. With a quick electrical zap, they can make it harmless scar tissue.

It's the more unusual and experimental treatments

THE BEST HOSPITALS

HEART DISEASE

that distinguish these hospitals from one another. Patients should understand that doctors are treating many of the same ailments in different ways, based on their experience, their access to developing technologies, and their eagerness to try new approaches—some carrying higher risks than others. Some hospitals put more emphasis on patient education, providing homelike surroundings where patients learn new ways to care for themselves when they leave the hospital.

Among the city's hospitals providing stellar comprehensive heart care (listed alphabetically), there is no one best—only numerous choices.

BETH ISRAEL

BETH ISRAEL MEDICAL CENTER, BETWEEN First and Second Avenues at 16th Street, performs more than 600 **open-heart operations** a year and more than 3,000 **cardiac catheterizations** that locate and clear blockages in arteries. Beth Israel also has the only PET scanner for heart problems in town. PET (positron-emission tomography) scans show whether damaged areas of heart muscle are alive, and give physicians more information about patients whose other test results are unclear. Dr. Steven Horowitz, head of cardiology, explains that if doctors can identify a piece of heart muscle that is alive but not moving, they may be able to restore its function. PET scanning is particularly useful for women, whose heart symptoms often are more vague than men's, and whose breast tissue can obscure some tests.

For those who want to be more involved in their care, Beth Israel offers the cozy Planetree Unit, where heart patients learn about their medications, review their charts with experts, and receive aromatherapy, massage, and healing touch.

COLUMBIA-PRESBYTERIAN

COLUMBIA-PRESBYTERIAN MEDICAL CENTER, which houses the largest heart-transplant center in the country, sprawls over several square blocks between Broadway and the West Side Highway in Washington Heights. The **cardiac surgery** team does 1,200 to 1,300 adult and 400 pediatric open-heart procedures a year, such as **coronary-artery bypass** (where blood is rerouted through grafts around blockages in the arteries) and **valve repair** or **replacement**. Dr. Craig Smith, chief of cardiothoracic surgery, was among the first heart surgeons to investigate **transmyocardial laser revascularization** (TMR) for patients whose coronary arteries can't be fixed through bypasses—patients who might once have been called hopeless. In TMR, the surgeon uses a laser to drill tiny holes through the left ventricle, the heart's main pumping chamber, to encourage new blood vessels to grow in blood-starved areas.

In a technique to keep blood flowing through arteries, which sometimes clog up again after angioplasty, doctors at Columbia-Presbyterian will soon start trials of **irradiating coronary arteries** during angioplasty. Radiation discourages the growth of new artery-clogging plaque.

As more people survive heart attacks, many are left with damaged hearts that pump poorly, a condition called **congestive heart failure**. "Often patients are told there's nothing the doctor can do. That's wrong," says Dr. Milton Packer, director of the Heart Failure Center.

Packer is enthusiastic about a new drug, carvedilol (Coreg), that patients have been receiving in clinical trials at Columbia-Presbyterian since 1990. It was approved last week by the FDA.

Surgeons insert tiny video cameras that allow them to watch on a monitor while they operate on a beating heart.

Another common heart problem is **irregular heart rhythms** (arrhythmias), the first symptom of which may be fainting. Drugs to treat this condition are quite toxic, so Columbia-Presbyterian cardiologists aim for a cure of common atrial arrhythmias and two less common types through the electrical zap of **radiofrequency catheter ablation**.

Many of the desperate and dying heart-transplant candidates who endure long waits for donated organs are kept alive by a mechanical pump whose use was pioneered here. Called the **left-ventricular assist device**, it's implanted in the abdomen and connected to a rechargeable battery worn on the belt. It works so successfully in some patients that they use it in place of a transplant.

Heart patients interested in alternative medicine are offered a program of yoga, relaxation, therapeutic touch, and massage under the direction of Dr. Mehmet Oz. "For patients who are receptive, it makes the hospital stay easier, and you might get out of the hospital faster," says Allan Schwartz, director of interventional cardiology.

LENOX HILL

LENOX HILL HOSPITAL, ON PARK AVENUE IN the Seventies, does nearly 1,600 **cardiothoracic operations** a year and nearly 4,700 **angioplasties**. Lenox Hill was the first in the country to open blocked coronary arteries with **balloon angioplasty**, but it's best known these days as a leader in the currently hot area of **minimally invasive coronary-artery-bypass surgery**. Director of surgery Valavanur A. Subramanian, the first in the country to perform this procedure, has done about 250 so far.

It's easy to see why patients like it. In conventional coronary-artery-bypass surgery, doctors cut through the patient's breastbone, spread the ribs apart, put the patient on a heart-lung machine, stop the heart, do bypass grafts on blocked arteries, then put things back together. The operation is common, but it's tough on patients. Recovery takes three to six weeks. Sometimes the heart-lung machine causes blood clots that may trigger a stroke or lung problems.

In minimally invasive surgery, doctors make an incision about three inches long in the left side of the chest (in women, it goes in the fold under the breast). Surgeons say the results are "cosmetically good," which means you hardly notice the scar. During the operation, the surgeon looks through the hole and uses specially designed instruments to do a bypass on the beating heart. Most patients go home in 48 hours, and recovery is much shorter and, in many cases, less painful.

But while it's easier on the patient, minimally invasive surgery is more difficult for the surgeon and is not suitable for every patient, which is why many hospitals are taking a more cautious approach. It's challenging to operate on a beating heart, surgeons concede. While the minimally invasive technique can bypass the artery on the front of the heart, most patients need bypasses on several arteries. With this technique it's hard to do more than one bypass and impossible to reach arteries on the back of the beating heart. Surgeons and medical-instrument companies are working on ways to slow the heart and to hold it steady so that more accurate bypasses can be done.

When blocked arteries are opened up by angioplasty, doctors often implant tiny tubes (called **stents**) made of stainless-steel mesh that prop arteries open. In an effort to improve stents, Lenox Hill is one of eight hospitals participating in a national trial of radioactive stents to inhibit the regrowth of tissue in arteries. However, doctors at some other hospitals worry about the effects of radiating all the blood in the body for more than a month.

LONG ISLAND JEWISH

IN ITS CAMPUSLIKE SETTING ON THE QUEENS-Nassau border, Long Island Jewish Medical Center does 600 open-heart operations a year, including about 100 for congenital defects in children, and about 2,700 **catheterizations** including **angioplasties**.

LIJ interventional cardiologists, led by Dr. Monty M. Bodenheimer, use balloon catheters and the Rotoblator, a device like a Roto-Rooter that is particularly useful for cleaning out calcium clogs in arteries. The cardiologists then often implant **stents** to keep the arteries open.

Cardiac surgeons at Long Island Jewish perform the standard **coronary-artery-bypass operation** to reroute blood flow in patients who are not suitable for angioplasty, but they're also using some novel approaches. Dr. L. Michael Graver, chief of cardiothoracic surgery, uses the radial artery from the forearm to supply grafts to the heart arteries. Healing is better than when the more traditional leg vein is used, he says, and grafts made with arteries tend to stay open longer than those made with veins.

Surgeons at Long Island Jewish also take a unique approach to **minimally invasive bypass surgery**. Through small incisions in the chest, they insert tiny video cameras and special instruments that allow them to watch on a monitor while they operate on a beating heart.

LIJ is one of several hospitals that do a significant number of **electrical ablations** to eliminate irregular heart rhythms. Cardiologists also implant defibrillators in patients who have survived life-threatening cardiac arrests, and others who are susceptible. If the heart goes awry again, these devices immediately restore it to a normal rhythm.

MAIMONIDES

THE SIX CARDIAC SURGEONS AT MAIMONIDES Medical Center in Brooklyn do more than 1,200 open-heart procedures a year. The hospital is often mentioned for its "superb" **catheterization** lab, which does

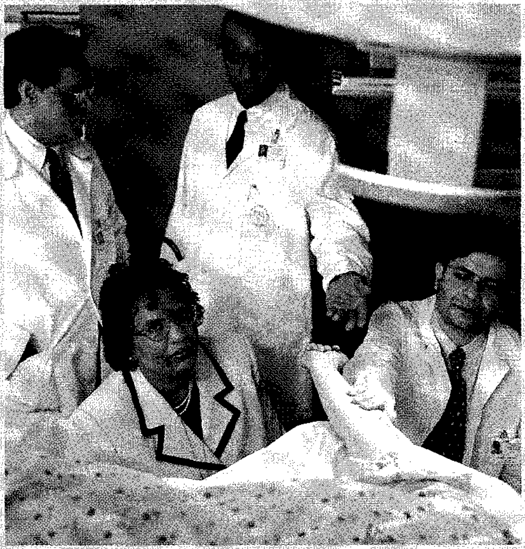
AFTER THE FIX, STEELING ARTERIES AGAINST ANOTHER SHUTDOWN

THEY'RE NO BIGGER THAN THE spring in a ballpoint pen and look like something you would find in a hardware store. But since 1993, stents have cut the high recurrence rate of clogged arteries after balloon angioplasty nearly in half. The stainless-steel device is guided by a catheter to the affected area with the aid of X-rays that take moving pictures, and within a couple of weeks, the walls of the artery grow around the artery-opening stent. Now trials are under way to further reduce restenosis, or renarrowing of the artery, by inserting stents that emit low levels of radiation. "There are two things that lead to recurrence: shrinkage and scarring. The regular stent eliminates shrinkage, and now we're trying to deal with the scarring," says Dr. Jeffrey Moses, chief of interventional cardiology at Lenox Hill, where four patients have received radioactive stents in the past few months. The radiation inhibits the growth of cells that would otherwise develop into scar tissue.

"People at work all kid me," says William Noonan, a radioactive-stent recipient who works at Kaufman TV studios in Astoria. "They say I could walk around and turn the lights on without throwing a switch." According to Dr. Tim Fischell of the Borgess Medical Center in Michigan, who with his father, Robert, pioneered the radioactive stent, the key is finding the right (safe) amount of radiation. "I would say the early results look like we may have too low a dose with some patients," says Fischell. In a few months, doctors participating in the trial will start using a stent designed to carry radiation more efficiently.

"Most of the research being done right now is in recurrence," says Lenox Hill's Moses. "If we lick this problem, then a lot of researchers will be out of a job."

Similar radiation techniques are being used with patients who have experienced kidney failure—either because of diabetes or high blood pressure—and must have regular dialysis to clean their blood of impurities. Patients who are connected to a dialysis machine as many as three times a week are often plagued by scarring problems at the point on the vein where doctors attach a graft from an artery. (The dialysis machine is attached to that graft.) Doctors can use angioplasty to clear that clogging only a few times before they need to attach the graft somewhere else on the vein. Eventually, doctors run out of sites for the graft, at which point the patient needs to be put on the dangerously long kidney-transplant list.


RADIOACTIVE: Clearing the veins at NYHQ.

In a clinical trial, Dr. Dattatreyudu Nori, chairman of radiation oncology at the New York Hospital–Cornell Medical Center and the New York Hospital Medical Center of Queens, and his colleague Dr. Suhrid Parikh have begun administering brief doses of external radiation to ten patients. In June, they will begin delivering radiation through a catheter in the vein or by using micropellets of iridium-192. As with the stents for coronary arteries, the goal is to prevent scarring in the vessel wall. "If it works—and in my opinion, it will work," says Nori, "we'll be saving a tremendous amount of misery on the part of the patients." RUTH G. DAVIS both diagnostic studies and treatments of heart problems through **angioplasty**.

As at other leading hospitals, doctors at Maimonides treat many patients who arrive at the hospital in the throes of a heart attack by transferring them directly from the ER to the catheterization lab. There they open blocked arteries with clot-busting drugs, saving as much heart muscle as possible.

Maimonides doctors use a procedure that makes it easier for patients to recover from the leg wound that results when doctors remove a leg vein for a bypass. Instead of performing conventional surgery, they make a much tinier and less painful incision and remove the vein with an instrument called an endoscope.

MONTEFIORE

THE TEN CARDIOTHORACIC SURGEONS AT Montefiore Medical Center perform about 1,400 heart surgeries a year, including **coronary-artery bypasses** and **valve repairs**, and more than 4,000 **catheterizations**.

For patients with blocked coronary arteries who can't be completely helped by bypasses, this is one of the few centers in the world trying a new method to encourage the patient's heart to grow new blood vessels. As part of a federally funded clinical trial, doctors are testing new growth agents for blood vessels called angiogenesis factors. Dr. J. Anthony Ware, chief of the cardiovascular division, explains that during coronary-bypass surgery, surgeons implant these growth factors as tiny pellets on the heart's surface in areas that can't be reached by a bypass. The method is not unlike seeding a lawn to fill in bare spots, and might someday be done in place of bypass.

The financial district generates more heart attacks per capita than any other Zip Code—150 to 175 a year.

For patients who have **congestive heart failure**, Dr. Thierry LeJemtel, head of cardiology, has developed a unique conditioning program. Under careful monitoring at the medical center, patients exercise to tone up blood vessels in the rest of the body, thus reducing the burden on the heart.

The medical center implants many pacemakers and is also a referral center for the delicate business of removing broken and detached pacemaker wires. "It's much tougher to take them out than put them in," Ware says.

Montefiore also does big business in TMR and implanting defibrillators to prevent cardiac arrest. It's also the only New York City medical center participating in the Women's Health Initiative, funded by the National Institutes of Health. The study will evaluate the effects of diet and hormone replacement on the risk of heart disease in women.

MOUNT SINAI

MOUNT SINAI MEDICAL CENTER, ON FIFTH Avenue at 100th Street, will soon be the first medical center in New York and the nation to begin testing **magnetic resonance imaging** (MRI) to examine the heart and the coronary arteries. MRI offers a kind of one-stop evaluation that could end the need for multiple tests, some of which are invasive, doctors say.

"MRI shows the function of the heart, the structure of the heart and the coronary arteries, what kind of plaque the arteries have, and the amount of flow the coronary arteries have," says Dr. Valentin Fuster, director of Mount Sinai's new Cardiovascular Institute. The institute, a hospital within a hospital, is designed to offer convenience to both patients and their doctors.

Fuster explains that all the subspecialties and disciplines involved in heart treatment—including surgery, rehab, social services, and research—are being brought together on one floor of the hospital. Care, he hopes, will be far more efficient. Fuster estimates patients will have contact with only seventeen different caregivers in a week rather than the 100 they might see in a traditional setup. Two of the five clinics are operating under the new system, and all should be up and running by January.

Mount Sinai is a major center for **angioplasty**—it did the second-most in the city last year—as well as heart surgery and **transplants**. Its interventional cardiologists also use angioplasty techniques instead of open-heart surgery to close congenital holes in the hearts of adults and children, and to open narrowed aortas.

Like Columbia-Presbyterian, Mount Sinai is a leader in treating **congestive heart failure**. Right now it's testing six drugs in clinical trials. For patients who would otherwise need a heart transplant, Mount Sinai heart surgeons (like their colleagues at Columbia-Presbyterian) are implanting **left-ventricular assist devices** to keep the heart pumping.

NEW YORK HOSPITAL–CORNELL MEDICAL CENTER

NEW YORK HOSPITAL'S MERGER WITH Columbia-Presbyterian "will make us the biggest heart-surgery program in the USA," says Dr. Isom, chief of cardiothoracic surgery, who did a successful quadruple bypass on Walter Cronkite. "New York Hospital does more valves and bypasses; Columbia-Presbyterian does more transplants and pediatric cardiac surgery."

New York Hospital is well-known for research and treatment of **high blood pressure** and cardiovascular pathology. Its six heart surgeons do about 1,500 operations a year.

Like many other heart teams around town, New York Hospital is investigating **TMR** and **minimally invasive coronary-artery-bypass surgery**. But it hopes to break new ground in November in the hot area of gene therapy, to help the heart grow new blood vessels, instead of patching up the existing ones. FDA approval is pending, Isom says, adding that "it may put us out of business as cardiac surgeons."

Here's how it will work: Through a small incision over the heart, doctors will inject a deactivated cold virus carrying a growth factor into the outer layer of the heart muscle. The growth factor will stay active for about two weeks, encouraging new blood vessels to grow and bringing blood to deprived areas of the heart.

"At first, we'll use it in patients for whom we have nothing else to offer," Isom says. But it may eventually replace bypass surgery in some patients.

NEW YORK UNIVERSITY MEDICAL CENTER

STRETCHING NORTH FROM 30TH STREET TO 34th Street along First Avenue, NYU Medical Center has a tradition of excellence in **coronary-artery bypass**, **valve repair and replacement**, and repair of **aortic aneurysms**. Surgeons do about 1,300 of these procedures a year. NYU's doctors have also pioneered the concept

(continued on page 95)

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CANCER

Minimally invasive surgery. Success without side effects. Higher survival rates. The fight against cancer rages on—with ever-improving results—in New York.

By Janice Hopkins Tanne and Leslie Laurence

NEW YORKERS HAVE SOME OF THE nation's foremost cancer-research and -treatment centers only a subway ride away. Of the 26 nationwide to merit the National Cancer Institute's highest designation—Comprehensive Cancer Center—2 are here: Memorial Sloan-Kettering Cancer Center and Columbia-Presbyterian's Herbert Irving Comprehensive Cancer Center. To earn that title, both hospitals meet a slew of standards set by NCI, including strong laboratory and clinical research, the ability to put those results into practice, and high-priority trials for promising treatments. Because an array of specialists is housed under one roof, patients benefit from the medical equivalent of one-stop shopping at either center.

Two other hospitals in New York are designated Clinical Cancer Centers by the National Cancer Institute: Albert Einstein Cancer Center at Montefiore Medical Center in the Bronx and New York University Medical Center's Kaplan Cancer Center. The centers, two of eighteen with that designation nationwide, concentrate on applying the results of basic research to clinical research and then to the community at large.

Several other hospitals around town have good reputations in cancer treatment. Beth Israel Medical Center, which recently opened its outpatient cancer center in the new Phillips Ambulatory Care Center on Union Square, offers sophisticated diagnosis and treatment. Long Island Jewish Medical Center is noted for its strong program in clinical radiation oncology. And last year, Saint Vincents Hospital in Greenwich Village opened a cancer center that offers patients 24-hour access to a range of services that includes everything but surgery: screening, diagnosis, treatment, and emergency care.

BREAST CANCER

AT SLOAN-KETTERING, SOME 30 BOARD-certified physicians, all of whom have teaching positions at Cornell Medical Center, treat more than 1,000 **invasive breast cancers** a year, more than at any center in the nation. And as one of only six cancer centers in the country to receive a Specialized Programs of Research Excellence (SPORE) grant from the NCI to study breast cancer, Sloan-Kettering has been able to attract world-class scientists, which means its patients are among the first to try promising experimental therapies. Clinical trials are currently under way for monoclonal antibodies (medical "missiles" that target and destroy cancer cells) and for a vaccine that may be able to stop recurrences of breast cancer (see "Take a Shot," page 43).

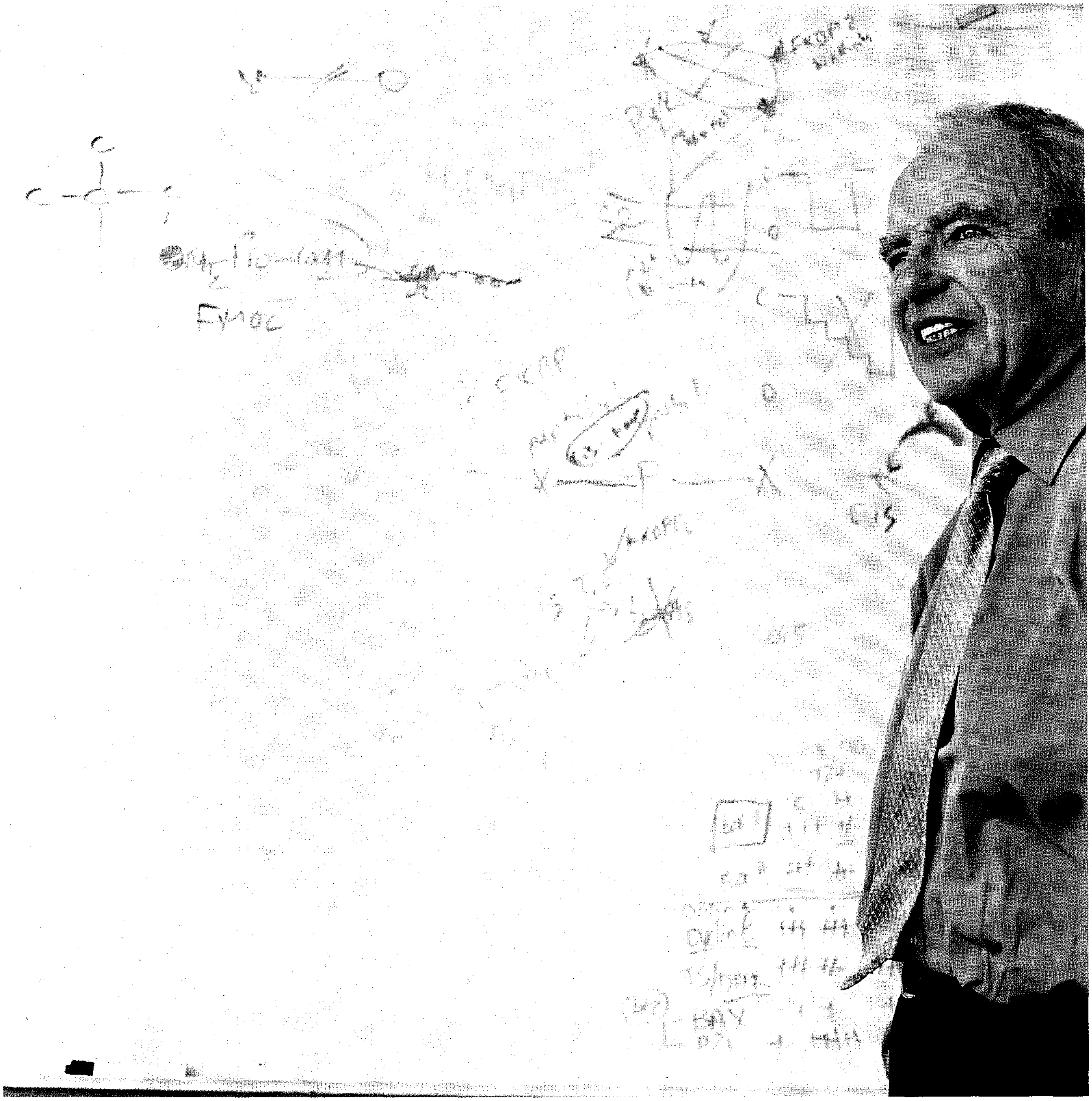
THE BEST HOSPITALS

New chemotherapy regimens being tested at Sloan-Kettering may help transform the deadliest advanced cancers into merely chronic diseases that can be kept at bay with intermittent treatment. One of the most promising regimens involves administering three drugs sequentially every two weeks instead of the now-standard three-drug chemo-cocktail every three weeks. The results have been so impressive—81 percent of women on the sequential treatment were cancer-free at four years—the regimen is now being tested in large national trials.

Researchers also recognize that there's life after breast cancer and are looking for ways to reduce the long-term side effects of treatment. Among breast surgeon Jeanne Petrek's projects: a national study looking at links between chemotherapy and premature menopause, and the effects of a pregnancy on survival.

Columbia-Presbyterian Medical Center's director, Karen H. Antman, who also heads the breast-research program, is one of the nation's leading experts on bone-marrow transplants in women with advanced breast cancer. Dr. Ramon Parsons led a team that recently identified and described a new gene on chromosome 10 that may be involved in up to half of all breast cancers. Other scientists here are studying genes that may make it dangerous for some breast-cancer patients to undergo radiation therapy.

The 60 percent of breast-cancer patients at Columbia-Presbyterian who opt



TO CONQUER CANCER: Paul Marks, CEO, Memorial Sloan-Kettering Cancer Center.

for lumpectomy and radiation benefit from the latest high-tech equipment, including intensity-modulated radiation therapy, which more accurately targets X-rays to the tumor, zapping less of the normal breast tissue and organs. Patients in clinical trials are responding better to the one-two punch of radiation and the anti-cancer agent Taxol than they are to either therapy alone.

Having an affiliated school of public health has enabled the breast center to participate in important prevention studies. Epidemiologist Dr. Marilie Gammon is lead investigator of the Long Island Breast Cancer Study Project, which is trying to determine whether environmental contaminants increase the risk of breast cancer in women living in Nassau and Suffolk counties.

The Strang-Cornell Breast Center affiliated with New York Hospital has the nation's largest registry of women at high risk of developing breast cancer. The center provides New York–area enrollees with up to four mammograms a year, monitors follow-up care when necessary, and keeps all 20,000 women in the registry informed of new research findings.

Finally, the Albert Einstein College of Medicine is the only New York City medical center participating in the $625 million Women's Health Initiative, which is studying the effects of diet and hormones on breast-cancer risk in postmenopausal women.

PROSTATE CANCER

DOCTORS AT SLOAN-KETTERING ARE EXCEPtionally skilled in the standard treatments, nerve-sparing radical prostatectomy or external-beam radiation therapy, both of which generally can preserve sexual potency and urinary continence.

More unusual, the hospital is pioneering a "treatment vaccine" approach to treating **prostate cancer** and **skin cancer** (see "Take a Shot," page 43). A clinical trial at Sloan-Kettering, headed by Dr. William Fair, director of the Prostate Diagnostic Center, involves applying diets that are low in fat and high in selenium, soy protein, and vitamin E to men whose PSA (prostate-specific antigen) levels are rising after a radical prostatectomy, a sign of cancer recurrence.

Columbia-Presbyterian also has a strong reputation in prostate cancer, and it's the only hospital now using a blood test its researchers developed for precise diagnosis (the RT-PCR assay). "This test can detect one prostate cell in 10 million circulating white blood cells," Dr. Carl A. Olsson, chairman of the department of urology, says, adding that the department has started to use it in patients at high risk for cancer that may have spread outside the prostate. If the test determines that the cancer has already escaped into the bloodstream, patients are at least spared surgery and treated instead with radiation.

"So many things are available now, or will be soon, for patients in whom previous treatment has failed," says Olsson. His team is doing a clinical trial of chemotherapy with a combination of the anti-cancer drug taxotere (a relative of Taxol) and Emcyt (a hormone joined to a cancer-killing agent, nitrogen mustard). The treatment drops PSA levels dramatically in about 70 percent of patients, with minimal side effects. The treatment, developed at Columbia-Presbyterian, is now going into a national trial.

"With intensity-modulated-radiation therapy, you can deliver focused doses. It takes us a leap beyond 3-D technology."

At New York University Medical Center, the new chairman of urology, Dr. Herbert Lepor, is establishing a presence in prostate-cancer treatment. The Prostate Center at NYU receives major funding from the National Institutes of Health and the National Cancer Institute to study the role of diet in the progression of prostate cancer.

New York Hospital also has a large prostate-cancer service, led by distinguished urology chief Darracott Vaughan Jr. In collaboration with Columbia-Presbyterian (with which New York Hospital is merging), doctors will be conducting research to determine whether cryosurgery—a process that freezes the cancer—is as effective as radiation.

For patients whose cancer no longer responds to hormone therapy, the standard therapy for recurring prostate cancer, Dr. Neil H. Bander is conducting a trial of several monoclonal antibodies, components of the immune system that are tailored to target rogue cells such as cancer.

Men who are surgery-shy may be particularly interested in the radioactive-seed-implantation technique of Dr. Nelson Stone, professor of urology and radiation oncology at Mount Sinai. Stone is a leader in this somewhat controversial method, an old technique he says he's invigorated with new accuracy. With the patient under anesthesia, he uses needles to implant 100 or more tiny radioactive seeds into the prostate. With an ultrasound probe, he places the radioactive seeds strategically, instead of haphazardly, as in earlier versions of the procedure. Whether the approach is as effective as surgery or radiation in the long term is still unclear. Stone has followed his patients for five years, and reports that the implants seem as effective as radical prostatectomy, with a lower incidence of incontinence and impotence (although a randomized trial has not been conducted). In cancer treatments, some experts believe longer follow-up may be needed.

Prostate-cancer patients can also be treated with seeds at Long Island Jewish and at NYH-Cornell, where radiation oncologist Dr. Dattatreyudu Nori is another leader in the procedure.

COLON CANCER

REGULAR SCREENING FOR POLYPS, AND prompt removal should any be found, typically wards off colon cancer. When cancer does develop, the standard treatment, well-executed at any of the top hospitals, usually involves surgery and chemotherapy.

But various hospitals offer additional aspects of care. The Sloan-Kettering Colon Cancer Prevention Program, run by Dr. Sidney Winawer, chief of the hospital's gastroenterology service, evaluates family history, offers genetic counseling, and refers patients to screening for related cancers like breast and ovarian cancer. A similar program at the Strang-Cornell Hereditary Colon Cancer Program at New York Hospital–Cornell Medical Center also offers counseling, genetic testing, and nutritional advice. Dr. Monica Bertagnolli, the program's director, is heading two nationwide studies of colon-cancer genetics.

Columbia-Presbyterian is taking part in a national trial to compare laparoscopic surgery with "open" surgery for colon cancer. The laparoscopic technique is done through four one-inch-long incisions and a fifth that's no more than two and a half inches long. It's easier on patients, who have less pain and recover more quickly. More important, animal studies suggest that this minimal-incision surgery is easier on the immune system and slows growth of any tumor left behind.

At Albert Einstein Cancer Center in the Bronx, Dr. Scott Wadler is beginning a clinical trial for patients with metastatic colon cancer. Wadler, who is head of the medical gastroenterological cancer program, uses the standard drug, 5-FU (5-fluorouracil), in combination with two other agents, beta interferon and hydroxyurea. Dr. Peter Wiernik, the center's associate director for clinical research, says, "He's demonstrated that the combination makes 5-FU work as a new drug that's much more active."

SKIN CANCER

NEW YORK UNIVERSITY MEDICAL CENTER'S Kaplan Cancer Center has the nation's—and probably the world's—largest and most distinguished dermatology department. It treats the more common, less dangerous **basal-cell and squamous-cell cancers** as well as the most dangerous strain, **melanoma**.

To treat melanoma, surgeons cut out the tumor and a healthy margin around it. For patients with bigger and more dangerous lesions, NYU researchers are investigating a new technique called sentinel-node mapping. Doctors believe that it's possible there may be one lymph node that can be tested by biopsy to determine whether others are cancerous as well. A dye injected during surgery flows to the lymph node closest to the tumor, which is known as the sentinel node. If that node is positive for cancer, the surgeon goes on to a full lymph-node dissection, but if it's negative, the patient is spared unnecessary node removal, which can lead to swelling of the arm or leg.

For many years, Dr. Jean Claude Bystryn, professor of dermatology and director of the melanoma program at NYU, has been developing a vaccine to improve the chances of patients at high risk of recurrence. "We use a vaccine containing many different antigens from other patients' cancers to trigger an immune response," he says. So far, Dr. Bystryn has treated about 500 patients with the vaccine; preliminary data, says Bystryn, suggest that vaccinated patients live 50 percent longer. (Scientists at Sloan-Kettering are also investigating a vaccine for melanoma but are using a single-antigen vaccine; see "Take a Shot," page 43.)

Research into new treatments for metastatic melanoma are under way at Albert Einstein. "We use high-dose cytokine therapy—interleukin-2—which activates cells in the immune system," explains Dr. Janice P. Dutcher, professor of medicine. "It produces a complete, long-lasting remission in about 20 percent of patients, a remission that's lasted ten years or more. We are the only center in the metropolitan area to offer this treatment. Sloan-Kettering and NYU don't." Dutcher and her colleagues are conducting trials with several related cytokines (immune-system boosters), and also with Taxol and taxotere, a Taxol derivative that has such tolerable side effects that it's used in octogenarians. A trial of taxotere and interferon in metastatic melanoma has just started.

LUNG CANCER

AT SLOAN-KETTERING, MARK G. KRIS, CHIEF of the Thoracic Oncology Service, feels that the team approach offers the best treatment to **lung cancer** patients. "For tiny lung tumors, surgery can provide a cure. If the cancer has spread, the situation is more difficult. For the ones in between, we get the best outcomes by combining treatments. Giving chemotherapy before radiation increases the likelihood of cure. Chemotherapy before surgery for larger tumors increases the average survival time and gives some cures," he says.

Albert Einstein researchers are particularly interested in developing new drugs to treat lung cancer. Working with the National Cancer Institute, researchers there have begun a clinical trial of one drug, PZNH, in patients who have not previously been treated. PZNH kills cancer cells by destroying their cell membranes. "We know if it works in a few weeks. If it doesn't, we go to other treatments, such as Taxol or carboplatin, or sometimes to surgery," says Wiernik.

At Mount Sinai, Dr. Stuart Aaronson, director of the Ruttenberg Cancer Center, points out, "Pretreating the patient with radiation or chemotherapy can cause substantial regression, so an inoperable tumor becomes operable." Dr. James F. Holland, professor of neoplastic diseases, explains that the Sinai team uses drugs such as carboplatin, cisplatin, topotecan, and vinorelbine in various combinations both before and after surgery and also in patients for whom surgery isn't possible.

Mount Sinai is also known for expertise in **mesothelioma**, a rare cancer affecting the lining of the chest that is caused by exposure to asbestos. The late Dr. Irving J. Selikoff of Mount Sinai showed that asbestos caused the disease.

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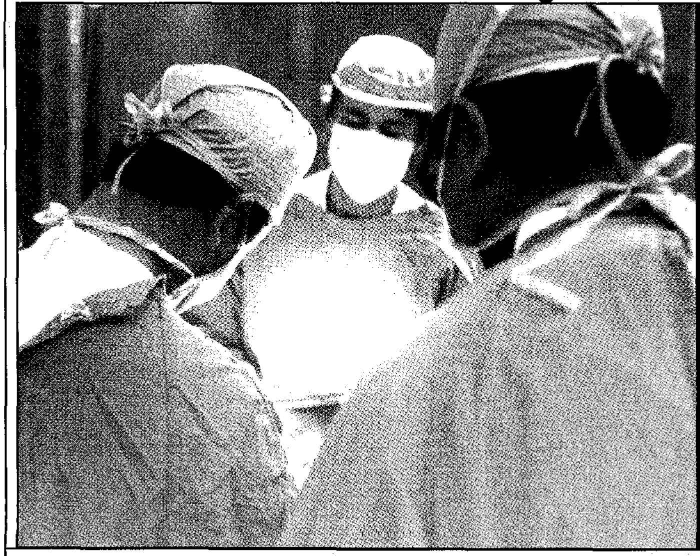

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GYNECOLOGIC CANCER

IF YOUR GYNECOLOGIST SUSPECTS YOU have **ovarian cancer**, he or she may want to operate. Instead, your first call should be to a board-certified gynecologic oncologist. As subspecialists, gyn-oncologists know when to recommend experimental therapies and can enroll you in, or refer you to, clinical trials. Most important, studies show that patients with reproductive-tract cancers who are treated by these subspecialists survive longer than those treated by other kinds of doctors.

There are fewer than 35 practicing board-certified gynecologic oncologists in New York City, and Memorial Sloan-Kettering has 16 of them, including six gynecologic oncologists who perform all the surgery, and three medical oncologists and two radiation oncologists who specialize in chemotherapy and radiation, respectively, for women with gynecologic cancers.

The service attracts $1.5 million a year in competitive grants and treats about 400 new cases of invasive cancers annually. There's a strong research interest in ovarian cancer, which accounts for only 5 percent of all cancers in women—but is the most deadly gynecologic cancer, because it usually remains asymptomatic until it has reached an advanced stage. Among the cutting-edge therapies currently in clinical trials: monoclonal antibodies that target and kill tumor cells, and other monoclonals that detect recurrences or the presence of microscopic disease in women with ovarian cancer. A vaccine trial should get under way within twelve months.

Chemotherapy regimens being tested may help transform the deadliest cancers into merely chronic diseases.

Because half of all ovarian-cancer patients who respond to treatment eventually have a recurrence, the team is trying to learn whether pulling out the most powerful treatments early on—instead of waiting until the cancer returns—will keep women alive longer. The highly experimental treatment involves removing and freezing the white blood (or stem) cells from the patient's bone marrow; administering killer doses of chemotherapy, which presumably wipe out the rogue tumor cells; and then reinfusing the stem cells, which are expected to multiply and regenerate.

Women who have had uterine cancer and want to know whether it's safe to take postmenopausal estrogen will be interested to know that Sloan-Kettering is the lead institution in a national trial to determine the safety of this approach. Beth Israel, the New York Hospital–Cornell Medical Center, St. Luke's–Roosevelt, and SUNY Brooklyn are also participating in the study.

Carolyn Runowicz, who directs the gynecologic-oncology division at the Albert Einstein College of Medicine–Montefiore Medical Center, is revered for both her scientific brilliance and her warmth. And the gynecologic oncologists who work there handle a patient's total care, from surgery to chemotherapy or radiation. Runowicz thinks this approach works best. "When you only have five or six diseases and it's all you do, you tend to stay on top of everything," she says.

Among Einstein's research projects: vaccines and nutrients, such as beta carotene, that may help prevent **cervical cancer**; and methods to screen urine for genetic alterations that may identify women at risk for ovarian cancer.

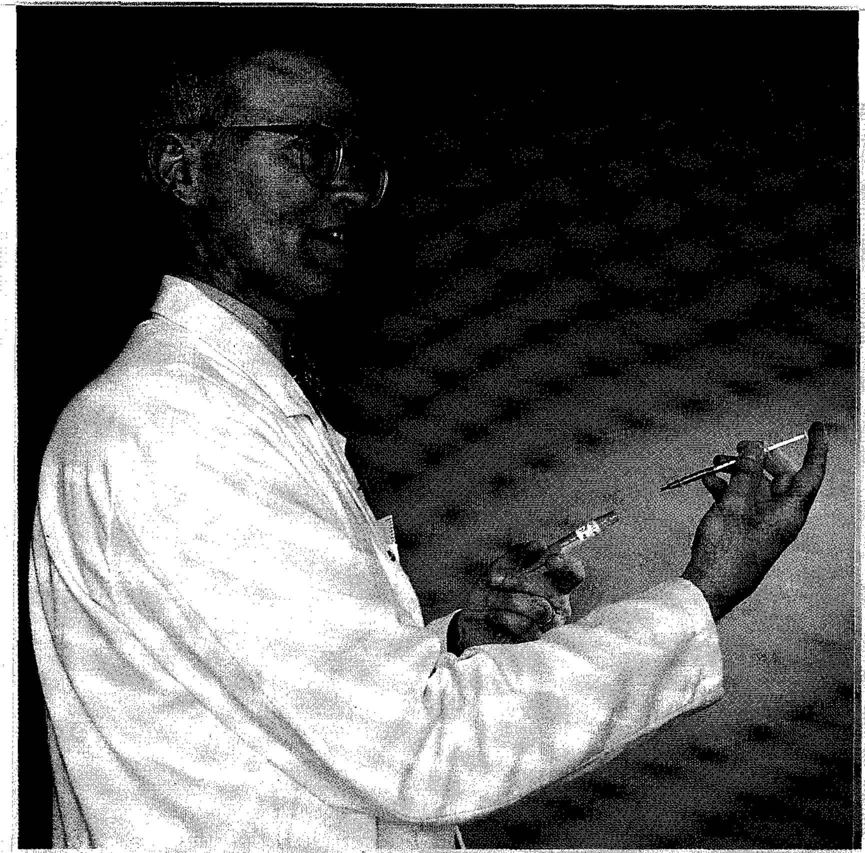
The NYU School of Medicine is testing less radical surgeries for cervical cancer. In one protocol, doctors operate through the vagina with the aid of a laparoscope, sparing the patient an abdominal incision and a much longer recovery. In another, reproductive-age patients are having only their cervix removed and the top of the uterus left intact, so pregnancy is still possible. Researchers are enrolling HIV-positive women with early cervical dysplasia, abnormal cells that often progress quickly to cancer in these women, in a trial of a new treatment. And here's a little-known fact: Women who are under- or uninsured can get state-of-the-art care from NYU's assistant director of gynecologic oncology, Giuseppe Del Priore, gratis or at a reduced fee at Bellevue Hospital, which is affiliated with NYU.

A few noteworthy points: New York Hospital–Cornell Medical Center, the home of George Papanicolaou, the developer of the Pap smear, is working on new techniques to improve on the Pap's accuracy. Albert Einstein, Mount Sinai, Sloan-Kettering, and SUNY Brooklyn are the only New York institutions that have approved programs to train gyn-oncology fellows. St. Luke's–Roosevelt has a two-woman team of board-certified gyn-oncologists who personally manage patients.

RADIATION ONCOLOGY

UNTIL RECENTLY, THE STANDARD OF EXCELLENCE for radiation was three-dimensional conformal-beam radiation, which dates back about ten years. This technique uses computerized tomography and magnetic-resonance imaging, coupled with a computer, to design a treatment that hits the tumor but spares surrounding normal tissue. It uses about six fields, which are similar to apertures on a camera, to direct radiation to the tumor. The technique is available at many local treatment centers both inside and outside Manhattan (among them, New York Methodist Hospital, in Brooklyn; Long Island Jewish Medical Center, on the Queens-Nassau border; and Mary Immaculate Hospital Division of the Catholic Medical Center of Brooklyn and Queens). Brookdale has the largest medical-oncology department in Brooklyn, and its department of radiation oncology is installing a new, state-of-the-art linear accelerator for radiation treatment.

"Intensity-modulated-radiation therapy will be the technology for the next decade," says Peter B. Schiff, chairman of the department of radiation oncology at Columbia-Presbyterian Medical Center. "You can deliver very focused doses. It's a technique that takes us a leap beyond 3-D technology for some tumors." With this process, radiologists use computer imaging to design and shape 100 to 200 fields through which they'll send beams to zap the tumor with little harm to surrounding normal tissues. Marvin Rotman, chairman of radiation oncology at University Hospital of Brooklyn, is enthusiastic about the technology, which he's just started to use on patients (two so far). "It's wonderful for small tumors that are in the brain or adjacent to vital areas like the spinal cord or heart," he says. Sloan-Kettering, which has a superb reputation for radiation oncology, has adapted its equipment to use the technique on prostate cancer. ■



NEEDLE-FUL THINGS: Dr. Livingston preps a melanoma vaccine.

TAKE A SHOT: VACCINES MAY KICK BACK RECURRING CANCER

WHEN ONE THINKS OF VACCINES, one remembers those childhood shots in which a weakened form of an illness, like measles or mumps, is introduced into the body so that children will manufacture preemptive antibodies, warding off future bouts. The human immune system has remarkable specificity—the body can recognize foreign bodies scientists can't find with even the most high-powered microscope—so once measles antibodies are in the bloodstream, there's no chance of breaking out in spots. In the case of cancer, however, this specificity backfires. Cancer cells aren't foreign but mutant versions of the body's own cells, so the immune system takes little or no action against them.

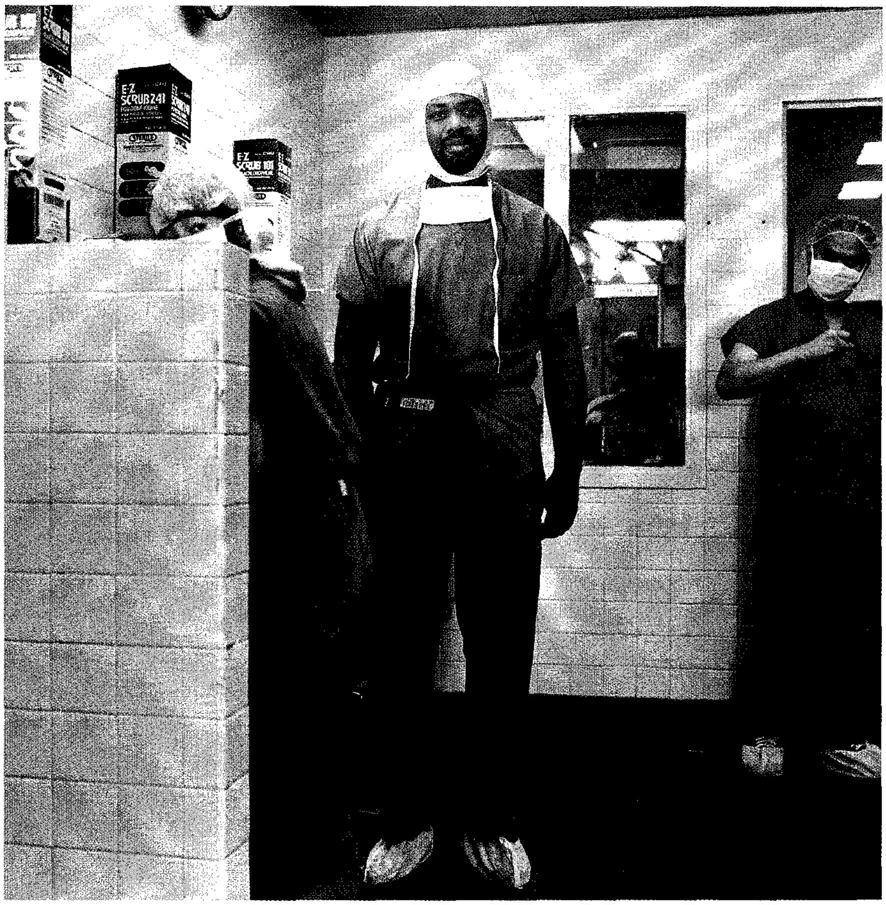
"Vaccines have been thought about forever, but the ability to make them useful hasn't occurred until recently," says Memorial Sloan-Kettering's Dr. Philip Livingston, who has been working on a vaccine for melanoma for twenty years, and on eagerly awaited vaccines for breast and prostate cancer for three. "People made attempts at immune therapy 90 years ago, injecting live bacteria into tumors—this is a lot more refined." Now researchers across the country are finding ways to teach the immune system to recognize cancer by attaching a synthetic version of antigens found in the patient's own cancer cells to a foreign protein molecule. The immune system is stimulated to attack the alien protein. It then recognizes the synthetic antigen and produces antibodies that destroy both it and any lingering cancer cells bearing the antigen. (Cancer-vaccine treatments are being tested at Sloan-Kettering largely to prevent recurrences in people who have already had a cancer; elsewhere, they're being used on patients with advanced stages of disease.) "Here, they are to treat patients who have a few single cells that will cause problems after they have the primary cancer removed—when they are feeling perfectly well but have an ominous prognosis," Livingston explains.

Livingston has devoted much of his medical career to identifying an antigen common to melanoma cells, seeking a way to help the body distinguish a cancerous cell from a healthy skin cell. A few years ago, he began working with the purified version of a specific antigen (called GM2) and attached it to a protein that is a known immune stimulant. This synthetic molecule is administered to the patient with an immune booster to attract the immune system's attention to the synthesized protein-antigen molecule. Patients, who suffer few side effects beyond rashes, get an injection once a week for three or four weeks in a row, then another injection eight weeks later, and a couple more at three-month intervals. In previous limited trials, the melanoma vaccine has already helped patients stay cancer-free 11 to 12 percent longer. Interferon, a current FDA-approved anti-melanoma drug, is being used as the control in the current trial of 850 patients, and has similar efficacy. "Interferon is very toxic," Livingston says. "People aren't able to work [because of its debilitating effects]. Even if a vaccine is no better, but just the same, it would be better." For now, that's all Livingston is seeking before applying for FDA approval.

Livingston's method for developing the melanoma vaccine has enabled him and Sloan-Kettering colleagues to get a jump on testing breast-, prostate-, and ovarian-cancer vaccines. The latest to go to trial is one for breast cancer, now being tested at Sloan-Kettering by Dr. Teresa Gilewski. The vaccine is based around an antigen called MUC-1, and Gilewski has already enrolled two dozen patients; twenty more are expected within the next several months. Results won't be in for at least a year—at this early stage, researchers are primarily testing whether there really is an antibody response to the synthesized MUC-1 molecule. "We've learned so much from the melanoma research, we expect to be in the same situation in a couple of years with breast and prostate and ovarian cancer," Livingston says. These three types of cancer all have some antigens in common, and the vaccines are conceptually similar to that for melanoma. "We're exploring five or six different antigens; half are shared in common [among the three types of cancer] and half are unique," Livingston says. Eventually, Livingston hopes, his team will be able to develop vaccines based on several antigens, not just one, to maximize each patient's possible immune response. ALEXANDRA LANGE

TRANSPLANTS

A battery-powered heart pump, a relative's kidney, a bit of a liver—they're better than no transplant at all. But a pig's heart? By Janice Hopkins Tanne



LIVER GIVER: SUNY's Dr. Dale Distant.

SINCE THE INTRODUCTION OF THE anti-rejection drug cyclosporine in 1984, once-rare organ transplants have become routine miracles, saving the lives of people whose hearts, lungs, livers, or kidneys fail them. The crisis now is in the agonizing imbalance between the huge numbers of people who need organs and the few organs donated. Some 20 to 30 percent of patients who need hearts die while they're on the waiting list. And the wait for a kidney averages five years.

For a patient who reaches the stage of needing a transplant, there's a limited choice of hospitals that can do the procedure. However, New York has some of the top programs in the rarefied field of organ transplants.

HEART TRANSPLANTS

THE LARGEST PROGRAM IN THE COUNTRY IS at Columbia-Presbyterian Medical Center, where "we'll probably do our 1,000th within the next year and a half," says cardiac surgeon Robert Michler, director of heart transplantation. The procedure is limited to about 80 recipients each year only because of the shortage of donors, Michler says, "and the risk of waiting is tragic." Some patients are implanted with a small battery-powered pump to assist the heart while they wait for a transplant.

A year after their heart transplants, 85 percent of the program's patients are still alive—that's about a third more than would have survived without a new heart, Michler says. Some 70 percent are alive after five years.

Within three to five years, Columbia-Presbyterian expects to begin a clinical trial to implant pig hearts into humans. "We'll use the pig heart as a bridge to transplantation at first, for patients who are in danger of imminent death," Michler says. "Later, they may be permanent transplants."

About four times a year, doctors here also perform a rare heart-lung transplant, says Dr. Mark E. Galantowicz, director of cardiopulmonary transplantation. The team has done 160 lung transplants and 17 heart-lung transplants in the past eight years. The heart-lung procedure has a one-year success rate of 65 to 70 percent, and for lung transplants alone the success rate is 75 percent, according to Michler. For both those procedures, patients can wait up to two years; about a third die while waiting.

Last year, surgeons at Mount Sinai Medical Center transplanted 21 hearts, making this program much smaller than Columbia-Presbyterian's but still among the top 10 percent in the country. Its survival rate beats the averages: 90 percent of heart recipients are alive one year after the operation (compared to 85 percent internationally), and 80 percent at five years (compared to 70 percent internationally).

KIDNEY TRANSPLANTS

UNIVERSITY HOSPITAL OF BROOKLYN (SUNY) has transplanted more kidneys and pancreases than any other hospital in New York State. Its kidney-transplant service was started in the early seventies by the late Dr. Samuel Kountz, the country's first African-American transplant surgeon, and became one of the top ten kidney-transplant services in the nation, and the largest in the city. The hospital has done more than 2,000 kidney transplants, "about 80 last year," says Dr. Dale Distant, director of the liver-transplant program. Again, the number of procedures was limited only by organ availability. Most recipients receive only one new kidney, which is usually sufficient to keep them functioning. But because of the shortage of kidneys coming from prime donors, University surgeons have begun to transplant two kidneys from less-than-perfect (often elderly) donors, and are finding the technique highly successful. Within the past year, surgeons have performed six double-kidney transplants, and all the patients are doing well.

"Because of our location, we transplant many African-American patients, and a lot of them have diabetes," Distant says. "Although in general the kidney-graft survival rates in African-Americans are about 10 percent below the national average, our success rate is just the same as the national average." (University Hospital has also done ten kidney-pancreas transplants in the past five years, and has just begun a liver-transplant program.)

THE BEST HOSPITALS

Montefiore/Einstein Medical Center has a long-standing, highly successful program in kidney transplantation as well. More than 70 transplants were done last year in patients ranging in age from 1 to 70 years old. Because the hospital specializes in children with kidney disease, it has the largest dialysis program in the Northeast for children awaiting transplants.

Mount Sinai Medical Center did 57 kidney transplants last year, about half of those involving kidneys transferred from living relatives to recipients—another approach to offsetting the kidney shortage. Last year, surgeon Michael Edye used a new minimal-incision technique to remove a kidney from a living donor for transplantation, reducing recovery time for the donor. The Mount Sinai group also did six kidney-pancreas transplants, a procedure usually performed because of diabetes.

The Rogosin Institute at New York Hospital has one of the oldest kidney-transplant programs in the city, dating to 1963. (Tests to detect early signs of rejection were pioneered here.) It's also one of the busiest, with 70 to 80 transplants a year. The hospital makes a particular effort to simplify a complicated process for patients by coordinating all the staff involved, including the nephrologists, gastroenterologists, cardiologists, transplant surgeons, dialysis nurses, social workers, and a psychiatrist.

NYU Medical Center last year did eighteen kidney transplants. The one-year kidney survival rate was 93 percent, and the kidney survival rate since the program's 1989 founding is a top-notch 91 percent.

LIVER TRANSPLANTS

HEPATITIS C, A LIVER INFECTION, IS THE REASON for about 40 percent of transplants. Alcohol-related liver disease and chronic hepatitis B infections account for many of the others, and patients must be abstinent for six months before getting a new liver. Mount Sinai Medical Center has the third-largest liver-transplant center in the nation and the largest in the city, doing more than three liver transplants a week—180 last year. Since beginning in 1988, the Mount Sinai team has transplanted about 1,300 livers.

The service, headed by Dr. Charles M. Miller, sometimes takes part of a liver from a live donor and transplants it. This procedure usually involves an adult who donates a portion of his or her liver to a child in the family. The operation leaves both donor and child with sufficient liver tissue to get by because, unlike many organs, livers regenerate.

NYU Medical Center, with a seven-year-old liver-transplant program, did 60 last year, says Dr. Lewis Teperman, director of transplantation. To counteract the continuing shortage, NYU has begun to use organs from older donors, including people in their seventies. Recipients also cover a wide age range. "The oldest patient to receive a transplant was 76," Teperman says, "and a year and a half after the transplant, he's doing fine. Our youngest patients are teenagers." If the liver isn't functioning well, Teperman's team is quick to fight back by doing two or three plasma exchanges within the first 24 hours of a transplant, a procedure that acts like dialysis, cleaning the blood of toxins. Between 8 and 15 percent of all recipients need a second transplant because the first liver doesn't survive the immediate post-operative period, Teperman says. "Our rate is among the lowest—only 3.5 percent."

NYU has just begun a lung-transplant program—only one has been performed so far. It has also done half a dozen kidney-pancreas transplants for diabetes. ■

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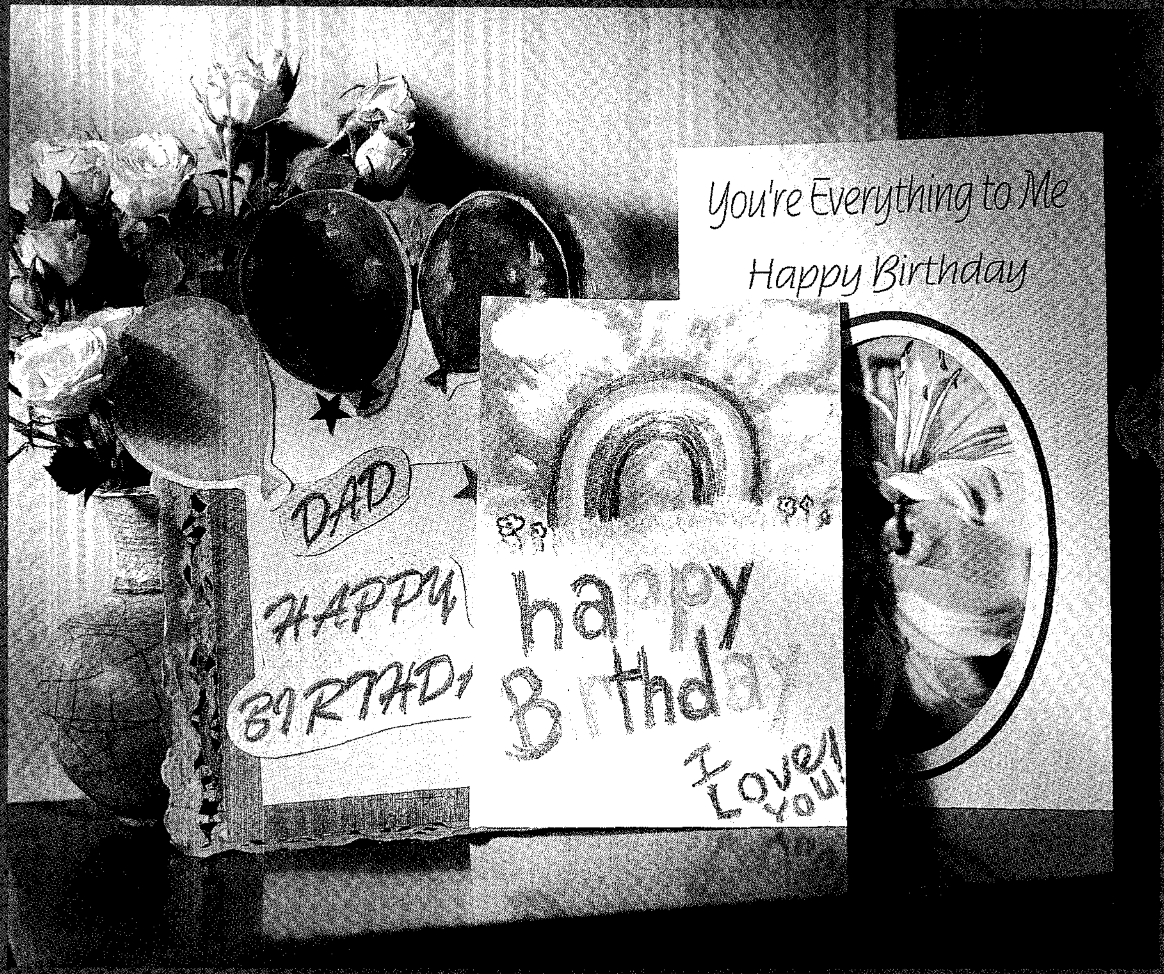
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Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. **Pravastatin should be administered to women of childbearing age only when such patients are highly unlikely to conceive and have been informed of the potential hazards.** If the patient becomes pregnant while taking this class of drug, therapy should be discontinued and the patient apprised of the potential hazard to the fetus. **WARNINGS: Liver Enzymes —** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. Increases of serum transaminase (ALT, AST) values to more than 3 times the upper limit of normal occurring on 2 or more (not necessarily sequential) occasions have been reported in 1.3% of patients treated with pravastatin in the US over an average period of 18 months. These abnormalities were not associated with cholestasis and did not appear to be related to treatment duration. In those patients in whom these abnormalities were believed to be related to pravastatin and who were discontinued from therapy, the transaminase levels usually fell slowly to pretreatment levels. These biochemical findings are usually asymptomatic although worldwide experience indicates that anorexia, weakness, and/or abdominal pain may also be present in rare patients. **It is recommended that liver function tests be performed before the initiation of treatment, at 6 and 12 weeks after initiation of therapy or elevation in dose, and periodically thereafter (e.g., semiannually).** Patients who develop increased transaminase levels should be monitored with a second liver function evaluation to confirm the finding and be followed thereafter with frequent liver function tests until the abnormality(ies) return to normal. Should an increase in AST or ALT of three times the upper limit of normal or greater persist, withdrawal of pravastatin therapy is recommended. Active liver disease or unexplained transaminase elevations are contraindications to the use of pravastatin (see **CONTRAINDICATIONS**). Caution should be exercised when pravastatin is administered to patients with a history of liver disease or heavy alcohol ingestion (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**). Such patients should be closely monitored, started at the lower end of the recommended dosing range, and titrated to the desired therapeutic effect. **Skeletal Muscle — Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with pravastatin and other drugs in this class.** Uncomplicated myalgia has also been reported in pravastatin-treated patients (see **ADVERSE REACTIONS**). Myopathy, defined as muscle aching or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values to greater than 10 times the upper normal limit, was rare (< 0.1%) in pravastatin clinical trials. Myopathy should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Pravastatin therapy should be discontinued if markedly elevated CPK levels occur or myopathy is diagnosed or suspected. Pravastatin therapy should also be temporarily withheld in any patient experiencing an acute or serious condition predisposing to the development of renal failure secondary to rhabdomyolysis, e.g., sepsis; hypotension; major surgery; trauma; severe metabolic, endocrine, or electrolyte disorders; or uncontrolled epilepsy.** The risk of myopathy during treatment with another HMG-CoA reductase inhibitor is increased with concurrent therapy with either erythromycin, cyclosporine, niacin, or fibrates. However, neither myopathy nor significant increases in CPK levels have been observed in three reports involving a total of 100 post-transplant patients (24 renal and 76 cardiac) treated for up to two years concurrently with pravastatin 10-40 mg and cyclosporine. Some of these patients also received other concomitant immunosuppressive therapies. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. Further, in clinical trials involving small numbers of patients who were treated concurrently with pravastatin and niacin, there were no reports of myopathy. Also, myopathy was not reported in a trial of combination pravastatin (40 mg/day) and gemfibrozil (1200 mg/day), although 4 of 75 patients on the combination showed marked CPK elevations versus one of 73 patients receiving placebo. There was a trend toward more frequent CPK elevations and patient withdrawals due to musculoskeletal symptoms in the group receiving combined treatment as compared with the groups receiving placebo, gemfibrozil, or pravastatin monotherapy (see **PRECAUTIONS: Drug Interactions**). **The use of fibrates alone may occasionally be associated with myopathy. The combined use of pravastatin and fibrates should be avoided unless the benefit of further alterations in lipid levels is likely to outweigh the increased risk of this drug combination. PRECAUTIONS: General —** Pravastatin may elevate creatinine phosphokinase and transaminase levels (see **ADVERSE REACTIONS**). This should be considered in the differential diagnosis of chest pain in a patient on therapy with pravastatin. *Homozygous Familial Hypercholesterolemia.* Pravastatin has not been evaluated in patients with rare homozygous familial hypercholesterolemia. In this group of patients, it has been reported that HMG-CoA reductase inhibitors are less effective because the patients lack functional LDL receptors. *Renal Insufficiency.* A single 20 mg oral dose of pravastatin was administered to 24 patients with varying degrees of renal impairment (as determined by creatinine clearance). No effect was observed on the pharmacokinetics of pravastatin or its 3α-hydroxy isomeric metabolite (SQ 31,906). A small increase was seen in mean AUC values and half-life ($t^{1}/_{2}$) for the inactive enzymatic ring hydroxylation metabolite (SQ 31,945). Given this small sample size, the dosage administered, and the degree of individual variability, patients with renal impairment who are receiving pravastatin should be closely monitored. **Information for Patients —** Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Drug Interactions —** *Immunosuppressive Drugs, Gemfibrozil, Niacin (Nicotinic Acid), Erythromycin:* See **WARNINGS: Skeletal Muscle.** *Antipyrine:* Since concomitant administration of pravastatin had no effect on the clearance of antipyrine, interactions with other drugs metabolized via the same hepatic cytochrome isozymes are not expected. *Cholestyramine/Colestipol:* Concomitant administration resulted in an approximately 40 to 50% decrease in the mean AUC of pravastatin. However, when pravastatin was administered 1 hour before or 4 hours after cholestyramine or 1 hour before colestipol and a standard meal, there was no clinically significant decrease in bioavailability or therapeutic effect. (See **DOSAGE AND ADMINISTRATION: Concomitant Therapy**.) *Warfarin:* In a study involving 10 healthy male subjects given pravastatin and warfarin concomitantly for 6 days, bioavailability parameters at steady state for pravastatin (parent compound) were not altered. Pravastatin did not alter the plasma protein-binding of warfarin. Concomitant dosing did increase the AUC and Cmax of warfarin but did not produce any changes in its anticoagulant action (i.e., no increase was seen in mean prothrombin time after 6 days of concomitant therapy). However, bleeding and extreme prolongation of prothrombin time has been reported with another drug in this class. Patients receiving warfarin-type anticoagulants should have their prothrombin times closely monitored when pravastatin is initiated or the dosage of pravastatin is changed. *Cimetidine:* The $AUC_{0-12\,hr}$ for pravastatin when given with cimetidine was not significantly different from the AUC for pravastatin when given alone. A significant difference was observed between the AUC's for pravastatin when given with cimetidine compared to when administered with antacid. *Digoxin:* In a crossover trial involving 18 healthy male subjects given pravastatin and digoxin concurrently for 9 days, the bioavailability parameters of digoxin were not affected. The AUC of pravastatin tended to increase, but the overall bioavailability of pravastatin plus its metabolites SQ 31,906 and SQ 31,945 was not altered. *Cyclosporine:* Some investigators have measured cyclosporine levels in patients on pravastatin, and to date, these results indicate no clinically meaningful elevations in cyclosporine levels. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. *Gemfibrozil:* In a crossover study in 20 healthy male volunteers given concomitant single doses of pravastatin and gemfibrozil, there was a significant decrease in urinary excretion and protein binding of pravastatin. In addition, there was a significant increase in AUC, Cmax, and Tmax for the pravastatin metabolite SQ 31,906. Combination therapy with pravastatin and gemfibrozil is generally not recommended. In interaction studies with *aspirin, antacids* (1 hour prior to PRAVACHOL), *cimetidine, nicotinic acid,* or *probucol*, no statistically significant differences in bioavailability were seen when PRAVACHOL (pravastatin sodium) was administered. *Other Drugs:* During clinical trials, no noticeable drug interactions were reported when PRAVACHOL was added to: diuretics, antihypertensives, digitalis, ACE inhibitors, calcium channel blockers, beta-blockers, or nitroglycerin. **Endocrine Function —** HMG-CoA reductase inhibitors interfere with cholesterol synthesis and lower circulating cholesterol levels and, as such, might theoretically blunt adrenal or gonadal steroid hormone production. Results of clinical trials with pravastatin in males and post-menopausal females were inconsistent with regard to possible effects of the drug on basal steroid hormone levels. In a study of 21 males, the mean testosterone response to human chorionic gonadotropin was significantly reduced ($p< 0.004$) after 16 weeks of treatment with 40 mg of pravastatin. However, the percentage of patients showing a ≥ 50% rise in plasma testosterone after human chorionic gonadotropin stimulation did not change significantly after therapy in these patients. The effects of HMG-CoA reductase inhibitors on spermatogenesis and fertility have not been studied in adequate numbers of patients. The effects, if any, of pravastatin on the pituitary-gonadal axis in pre-menopausal females are unknown. Patients treated with pravastatin who display clinical evidence of endocrine dysfunction should be evaluated appropriately. Caution should also be exercised if an HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered to patients also receiving other drugs (e.g., ketoconazole, spironolactone, cimetidine) that may diminish the levels or activity of steroid hormones. **CNS Toxicity —** CNS vascular lesions, characterized by perivascular hemorrhage and edema and mononuclear cell infiltration of perivascular spaces, were seen in dogs treated with pravastatin at a dose of 25 mg/kg/day, a dose that produced a plasma drug level about 50 times higher than the mean drug level in humans taking 40 mg/day. Similar CNS vascular lesions have been observed with several other drugs in this class. A chemically similar drug in this class produced optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in clinically normal dogs in a dose-dependent fashion starting at 60 mg/kg/day, a dose that produced mean plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose (as measured by total enzyme inhibitory activity). This same drug also produced vestibulocochlear Wallerian-like degeneration and retinal ganglion cell chromatolysis in dogs treated for 14 weeks at 180 mg/kg/day, a dose which resulted in a mean plasma drug level similar to that seen with the 60 mg/kg/day dose. **Carcinogenesis, Mutagenesis, Impairment of Fertility —** In a 2-year study in rats fed pravastatin at doses of 10, 30, or 100 mg/kg body weight, there was an increased incidence of hepatocellular carcinomas in males at the highest dose ($p < 0.01$). Although rats were given up to 125 times the human dose (HD) on a mg/kg body weight basis, serum drug levels were only 6 to 10 times higher than those measured in humans given 40 mg pravastatin as measured by AUC. The oral administration of 10, 30, or 100 mg/kg (producing plasma drug levels approximately 0.5 to 5.0 times the human drug levels at 40 mg) of pravastatin to mice for 22 months resulted in a statistically significant increase in the incidence of malignant lymphomas in treated females when all treatment groups were pooled and compared to controls ($p < 0.05$). The incidence was not dose-related and male mice were not affected. A chemically similar drug in this class was administered to mice for 72 weeks at 25, 100, and 400 mg/kg body weight, which resulted in mean serum drug levels approximately 3, 15, and 33 times higher than the mean human serum drug concentration (as total inhibitory activity) after a 40 mg oral dose. Liver carcinomas were significantly increased in high-dose females and mid- and high-dose males, with a maximum incidence of 90 percent in males. The incidence of adenomas of the liver was significantly increased in mid- and high-dose females. Drug treatment also significantly increased the incidence of lung adenomas in mid- and high-dose males and females. Adenomas of the eye Harderian gland (a gland of the eye of rodents) were significantly higher in high-dose mice than in controls. No evidence of mutagenicity was observed *in vitro*, with or without rat-liver metabolic activation, in the following studies: microbial mutagen tests, using mutant strains of *Salmonella typhimurium* or *Escherichia coli*; a forward mutation assay in L5178Y TK +/- mouse lymphoma cells; a chromosomal aberration test in hamster cells; and a gene conversion assay using *Saccharomyces cerevisiae*. In addition, there was no evidence of mutagenicity in either a dominant lethal test in mice or a micronucleus test in mice. In a study in rats, with daily doses up to 500 mg/kg, pravastatin did not produce any adverse effects on fertility or general reproductive performance. However, in a study with another HMG-CoA reductase inhibitor, there was decreased fertility in male rats treated for 34 weeks at 25 mg/kg body weight, although this effect was not observed in a subsequent fertility study when this same dose was administered for 11 weeks (the entire cycle of spermatogenesis, including epididymal maturation). In rats treated with this same reductase inhibitor at 180 mg/kg/day, seminiferous tubule degeneration (necrosis and loss of spermatogenic epithelium) was observed. Although not seen with pravastatin, two similar drugs in this class caused drug-related testicular atrophy, decreased spermatogenesis, spermatocytic degeneration, and giant cell formation in dogs. The clinical significance of these findings is unclear. **Pregnancy: Pregnancy Category X. —** See **CONTRAINDICATIONS.** Safety in pregnant women has not been established. Pravastatin was not teratogenic in rats at doses up to 1000 mg/kg daily or in rabbits at doses of up to 50 mg/kg daily. These doses resulted in 20x (rabbit) or 240x (rat) the human exposure based on surface area ($mg/meter^2$). However, in studies with another HMG-CoA reductase inhibitor, skeletal malformations were observed in rats and mice. There has been one report of severe congenital bony deformity, tracheo-esophageal fistula, and anal atresia (Vater association) in a baby born to a woman who took another HMG-CoA reductase inhibitor with dextroamphetamine sulfate during the first trimester of pregnancy. PRAVACHOL (pravastatin sodium) should be administered to women of child-bearing potential only when such patients are highly unlikely to conceive and have been informed of the potential hazards. If the woman becomes pregnant while taking PRAVACHOL (pravastatin sodium), it should be discontinued and the patient advised again as to the potential hazards to the fetus. **Nursing Mothers —** A small amount of pravastatin is excreted in human breast milk. Because of the potential for serious adverse reactions in nursing infants, women taking PRAVACHOL should not nurse (see **CONTRAINDICATIONS**). **Pediatric Use —** Safety and effectiveness in individuals less than 18 years old have not been established. Hence, treatment in patients less than 18 years old is not recommended at this time. **ADVERSE REACTIONS:** Pravastatin is generally well tolerated; adverse reactions have usually been mild and transient. In 4-month long placebo-controlled trials, 1.7% of pravastatin-treated patients and 1.2% of placebo-treated patients were discontinued from treatment because of adverse experiences attributed to study drug therapy; this difference was not statistically significant. In long-term studies, the most common reasons for discontinuation were asymptomatic serum transaminase increases and mild, non-specific gastrointestinal complaints. During clinical trials the overall incidence of adverse events in the elderly was not different from the incidence observed in younger patients. **Adverse Clinical Events —** All adverse clinical events (regardless of attribution) reported in more than 2% of pravastatin-treated patients in the placebo-controlled trials are identified in the table below; also shown are the percentages of patients in whom these medical events were believed to be related or possibly related to the drug:

	All Events		**Events Attributed to Study Drug**	
Body System/Event	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**
Cardiovascular				
Cardiac Chest Pain	4.0	3.4	0.1	0.0
Dermatologic Rash	4.0*	1.1	1.3	0.9
Gastrointestinal				
Nausea/Vomiting	7.3	7.1	2.9	3.4
Diarrhea	6.2	5.6	2.0	1.9
Abdominal Pain	5.4	6.9	2.0	3.9
Constipation	4.0	7.1	2.4	5.1
Flatulence	3.3	3.6	2.7	3.4
Heartburn	2.9	1.9	2.0	0.7
General				
Fatigue	3.8	3.4	1.9	1.0
Chest Pain	3.7	1.9	0.3	0.2
Influenza	2.4*	0.7	0.0	0.0
Musculoskeletal				
Localized Pain	10.0	9.0	1.4	1.5
Myalgia	2.7	1.0	0.6	0.0
Nervous System				
Headache	6.2	3.9	1.7*	0.2
Dizziness	3.3	3.2	1.0	0.5
Renal/Genitourinary				
Urinary Abnormality	2.4	2.9	0.7	1.2
Respiratory				
Common Cold	7.0	6.3	0.0	0.0
Rhinitis	4.0	4.1	0.1	0.0
Cough	2.6	1.7	0.1	0.0

*Statistically significantly different from placebo.

In the Pravastatin Primary Prevention Study (West of Scotland Coronary Prevention Study) (see **CLINICAL PHARMACOLOGY: Clinical Studies**) involving 6595 patients treated with PRAVACHOL (pravastatin sodium) ($N = 3302$) or placebo ($n = 3293$) the adverse event profile in the pravastatin group was comparable to that of the placebo group over the median 4.8 years of the study. The following effects have been reported with drugs in this class; not all the effects listed below have necessarily been associated with pravastatin therapy: *Skeletal:* myopathy, rhabdomyolysis, arthralgia. *Neurological:* dysfunction of certain cranial nerves (including alteration of taste, impairment of extra-ocular movement, facial paresis), tremor, vertigo, memory loss, paresthesia, peripheral neuropathy, peripheral nerve palsy, anxiety, insomnia, depression. *Hypersensitivity Reactions:* An apparent hypersensitivity syndrome has been reported rarely which has included one or more of the following features: anaphylaxis, angioedema, lupus erythematous-like syndrome, polymyalgia rheumatica, dermatomyositis, vasculitis, purpura, thrombocytopenia, leukopenia, hemolytic anemia, positive ANA, ESR increase, eosinophilia, arthritis, arthralgia, urticaria, asthenia, photosensitivity, fever, chills, flushing, malaise, dyspnea, toxic epidermal necrolysis, erythema multiforme, including Stevens-Johnson syndrome. *Gastrointestinal:* pancreatitis, hepatitis, including chronic active hepatitis, cholestatic jaundice, fatty change in liver, and, rarely, cirrhosis, fulminant hepatic necrosis, and hepatoma; anorexia, vomiting. *Skin:* alopecia, pruritus. A variety of skin changes (e.g., nodules, discoloration, dryness of skin/mucous membranes, changes to hair/nails) have been reported. *Reproductive:* gynecomastia, loss of libido, erectile dysfunction. *Eye:* progression of cataracts (lens opacities), ophthalmoplegia. *Laboratory Abnormalities:* elevated transaminases, alkaline phosphatase, and bilirubin; thyroid function abnormalities. **Laboratory Test Abnormalities —** Increases in serum transaminase (ALT, AST) values and CPK have been observed (see **WARNINGS**). Transient, asymptomatic eosinophilia has been reported. Eosinophil counts usually returned to normal despite continued therapy. Anemia, thrombocytopenia, and leukopenia have been reported with HMG-CoA reductase inhibitors. **Concomitant Therapy —** Pravastatin has been administered concurrently with cholestyramine, colestipol, nicotinic acid, probucol and gemfibrozil. Preliminary data suggest that the addition of either probucol or gemfibrozil to therapy with lovastatin or pravastatin is **not** associated with greater reduction in LDL-cholesterol than that achieved with lovastatin or pravastatin alone. No adverse reactions unique to the combination or in addition to those previously reported for each drug alone have been reported. Myopathy and rhabdomyolysis (with or without acute renal failure) have been reported when another HMG-CoA reductase inhibitor was used in combination with immunosuppressive drugs, gemfibrozil, erythromycin, or lipid-lowering doses of nicotinic acid. Concomitant therapy with HMG-CoA reductase inhibitors and these agents is generally not recommended. (See **WARNINGS: Skeletal Muscle** and **PRECAUTIONS: Drug Interactions.**) **OVERDOSAGE:** To date, there are two reported cases of overdosage with pravastatin, both of which were asymptomatic and not associated with clinical laboratory abnormalities. If an overdose occurs, it should be treated symptomatically and supportive measures should be instituted as required.

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AIDS

THE BEST HOSPITALS

Stays in AIDS wards are now shorter, but the quality of care, including food, still counts.

By David France

IT'S BECOMING OLD-FASHIONED TO THINK of AIDS as an inpatient ailment. Suddenly, death rates have plunged by half among patients taking the fantastic new three-drug cocktails. Hospitals around town are reporting 25 to 30 percent fewer AIDS admissions. And many procedures that once required lengthy hospitalizations, like simple drug infusions, can now be managed at home. As a result, the average stay on many AIDS wards has dropped from three weeks to about nine days. But hospitals remain a looming reality in the lives of people with HIV. So when selecting an AIDS doctor, it is important to consider where he or she has admitting privileges.

Most observers agree that the city's top hospitals are all excellent for treating the many illnesses that make up AIDS. Where they differ is on access to cutting-edge research and experimental treatments, on breadth of services (like discharge planning), and especially on their "spa quotient": Is the food edible? The staff kind? The décor tolerable or depressing? Patients, their care-givers, doctors, and researchers rank these facilities as tops: New York Hospital–Cornell Medical Center, New York University Medical Center, Bellevue Hospital Center, Beth Israel Medical Center, and Saint Vincents Hospital.

At NYH-Cornell the emergency-room wait is among the shortest in the city (an average 56 minutes for non-acute patients), the food is among the best, and the boutique AIDS-care unit is a gold standard, with 30 beds, eleven highly regarded full-time physicians, and a lavish patient-to-nurse ratio (five-to-one) that is unsurpassed in the hospital or city.

Plus, "Baker 17," as patients call the seventeenth-floor ward in Baker Pavilion, boasts a décor (financed by donors) that's been praised by *Interior Design* magazine as the embodiment of hope. Damask curtains adorn each room, the *faux*-alabaster sconces are by Michael Graves, and the design is by Tony Mallen.

In August, Baker 17 will relocate with all its trappings to an even grander vantage—atop the just-completed Greenberg Pavilion, a $760 million expansion of the hospital's river's-edge campus. The new wing will also be fully computerized, with digital patient charts in one central repository, which means patients won't be carrying around their X-rays.

The hospital is currently spearheading twenty AIDS-research trials, including a compound to reduce pain caused by antiviral drugs. For outpatient care, the wave of the future, the Center for Special Studies (an innovative clinic that gives patients access to research doctors) will expand to take over the old seventeenth-floor space. The hospital also is building a $2.5 million walk-in clinic at the new Gay Men's Health Crisis center in Chelsea.

Beth Israel is less glamorous but enjoys an untarnished word-of-mouth reputation among patients for its high standards of care and comfort. The 29-bed

DIFFERENT BY DESIGN: Staff of the AIDS ward at New York-Cornell.

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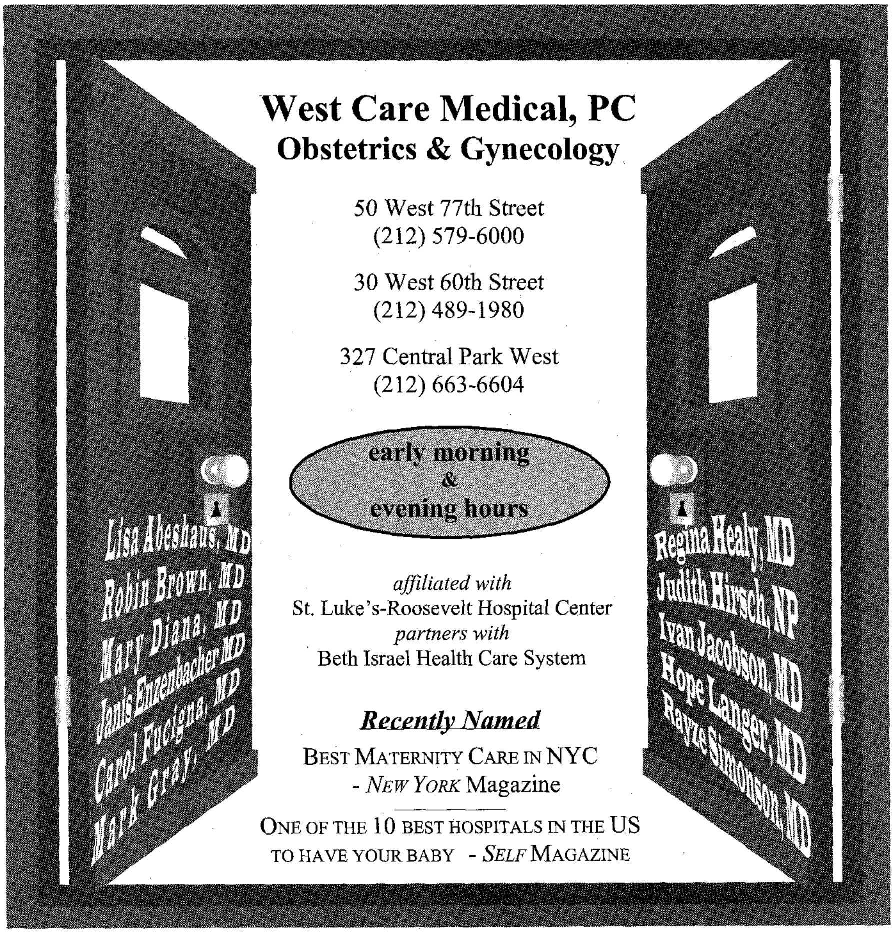

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HIV ward on lower First Avenue and the Robert Mapplethorpe Hospice (rehab and care for late-stage patients), as well as the outpatient Peter Krueger Clinic, were flooded with 17,611 visits last year, placing this AIDS center among the busiest in the city. The food satisfies, the staff of 22 full-time specialists (plus nutritionists, therapists, nurses, and social workers) dole out respect with the medications, and access to treatments drawing on the newest research is on a par with New York Hospital's. Beth Israel is one of three city hospitals to retain NIH research funds through the AIDS Clinical Trials Group, along with NYH-Cornell and Montefiore Medical Center.

Since 1996, Beth Israel has been the home of the well-respected HIV-AIDS Comprehensive Care Center, under the direction of Dr. Victoria Sharp. But last month, in one of the first shuffles following the two hospitals' merger, Sharp transferred to St. Luke's–Roosevelt Hospital—and the center will follow shortly.

The resulting operation at Roosevelt will be one of the largest in the city, serving an estimated 1,600 AIDS patients. The hospital has a new 65-bed ward with more than twenty full-time specialists, including one of the most sought-after HIV gastrointestinal docs in the world. But it will take some work to make Roosevelt one of the most liked AIDS programs. It's not helped by having the worst-scoring hospital food in town. That's because, during Roosevelt's renovation, it was decided that the hospital could be served by the kitchen at St. Luke's, 55 blocks north. Food regularly arrives cold, late, and flavorless.

This may sound trivial, but eating sufficiently is a serious challenge for people with HIV, who struggle with appetite loss, wasting, nausea, and malabsorption. The problem grew more critical with the arrival of the new protease-inhibitor drugs, which must be taken on demanding schedules all linked to food. Interrupting a pill regimen for just a few hours can cause viral mutations and drug resistance. ("We're working on the problem," says a spokesman.)

NYU's Tisch Hospital combines some of the biggest names in AIDS research—among them Dr. Fred Valentine, a world leader on AIDS-vaccine studies—with unquestionably solid care, even though the facility has never set aside a discrete AIDS unit. Patients give glowing notices to everything (including the food) except the two-year-old E.R., which earns a B (average wait for non-acute patients is 105 minutes). The 32 full-time specialists on staff enthusiastically encourage patients to enroll in any of the 30-plus trials involving new treatments, drugs, and procedures.

But for all its research prowess, NYU is not an ivory tower. Doctors have extensive clinical practice from treating patients at the nearby V.A. Medical Center and at Bellevue, the ranking public AIDS facility, with 36 specialty physicians giving unsurpassed clinical care. Bellevue serves more homeless people with HIV than anywhere, and has the contract to treat city prisoners. So if you're dogged enough to be admitted (E.R. wait: two and a half hours), your neighbor may be shackled to his gurney. "It's very mixed—what's amazing is the camaraderie" among patients, says Dr. Dava Klirsfeld, the medical director for AIDS. Nevertheless, she reassures: "There is major footage between the beds."

For kids, Bellevue also scores high marks—youngsters with HIV are generally born to poor families, the kind Bellevue regularly treats. Other good pediatrics programs are at Harlem Hospital, Columbia-Presbyterian's Women & Children Care Center, and at Bronx-Lebanon, which treats 250 kids and their relatives (positive and negative) at a new clinic. For adolescents, there is no better care than at Montefiore in the Bronx, home to one of the nation's top adolescent-AIDS specialists, Dr. Donna Futterman. Those same hospitals have treated more women with HIV than the gleaming teaching hospitals, which largely have focused on the disease in men.

Lastly there's Saint Vincents, which, despite its Catholic ties, runs the gayest AIDS ward in New York. It's also one of the oldest and most highly regarded, although it lacks the big-name researchers. The E.R. is unobjectionable (management doesn't reveal waiting times), the ambience is gentle, and the nursing staff is adored.

It is the nurses, in fact, who generate such loyalty to Saint Vincents. At the start of every shift, they march to the edge of each bed, single file. "They introduce themselves, and then they giggle," attests Mark Niedzolkowski, the director of operations for the People With AIDS Health Group and himself a recent guest. "It is very touching. If you said to me, Mark, you're going to die in three weeks, pick one—I would go there." ■

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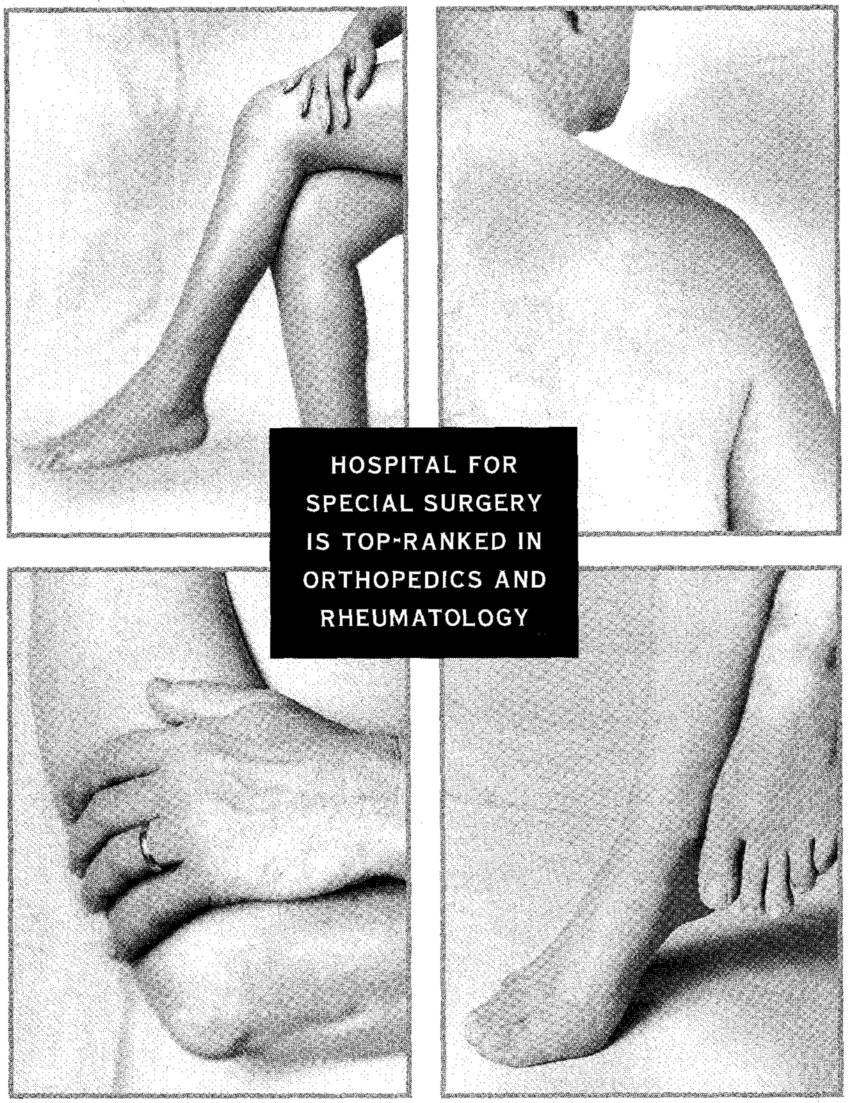

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OBSTETR

The five hospitals that can handle anything, and other standouts.

By Nancy Wartik

'SAVING BABIES WHEN OTHER doctors say it can't be done is very gratifying," muses Dr. Laxmi Baxi, associate chair of obstetrics and gynecology at Columbia-Presbyterian Hospital. "I just took care of a pregnant British woman whose fetus had heart failure. Her London doctors had told her, 'Forget it. The baby will die.' She came to us, and now she has a baby girl."

Such *E.R.*-type scenarios aren't uncommon at Columbia-Presbyterian, one of five city hospitals whose obstetrics departments are known for their ability to deal with almost any complication of pregnancy. At these hospitals—whose ranks also include Mount Sinai, New York Hospital–Cornell Medical Center, New York University, and Montefiore—multidisciplinary groups of specialists bring world-class expertise and technology to bear on both low- and **high-risk pregnancies**. They diagnose a wide range of fetal problems; care for expectant mothers who are ill; deliver high-number multiple births; and save critically ill newborns.

Though they're practically interchangeable in terms of the quality of care they provide, each of the five has its own idiosyncratic strengths. Columbia-Presbyterian, for instance, is the only facility in

IN LOCO PARENTIS: The obstetric nurses at Lenox Hill are often described by new mothers as "angels."

CS

New York to offer ECMO, a technology that helps stabilize breathing in newborns with lung problems. New York Hospital director of obstetrics Dr. Frank Chervenak is cited both for his skill as a fetal diagnostician and for his overall competence. ("A hell of a nice guy—he reminds me of my parish priest," says one admirer.) Montefiore is home to one of the city's most robust midwifery practices. NYU researchers are pioneers in the area of premature-delivery prevention; Mount Sinai researchers, in ultrasound and in fetal blood testing.

Not every mom-to-be, even if she has diagnosed pregnancy complications, must automatically seek treatment at one of these five departments. "There are excellent hospitals all over the city, able to deal with the majority of pregnancies," asserts New York Hospital's Chervenak. Provided the hospital has maternal-fetal-medicine subspecialists (perinatologists and neonatologists) on call 24 hours a day and a "Level 3" neonatal unit—as hospitals throughout the city do—even high-risk expectant mothers can rest assured that they'll receive advanced newborn critical care. Standout hospitals for **low-risk pregnancies** are judged by slightly different criteria than those known for high-risk treatment, but all share certain minimum standards. They should offer 24-hour availability of obstetric anesthesia; one-on-one nursing during active labor; immediate access to expert help in unexpected emergencies; pre- and postpartum education (classes can run the gamut from "sibling adjustment" to infant massage); and room-sharing for mother and infant. (All of the hospitals mentioned in this round-up meet these criteria, as do numerous others throughout the city.)

Ambience counts, too. A growing number of city hospitals are spending large sums to make delivery feel less like a "sickbed" event. Comfortably appointed labor-delivery-recovery rooms, or LDRs, which allow women to stay in one place throughout the birthing process, are increasingly de rigueur. Some even have whirlpools and VCRs. Long Island Jewish Medical Center in Queens was one of the first area hospitals to install LDRs. "If something becomes a problem, we've got the technology to intervene," says Dr. Vicki Seltzer, chair of obstetrics and gynecology. "Otherwise, a woman should give birth in a healthy, homey setting." Seltzer, the current president of the American College of Obstetricians and Gynecologists, emphasizes a holistic approach to pregnant women's care. "Obviously, it's important to have the skills to treat hypertension or diabetes during pregnancy," she notes. "But postpartum depression is also relatively common. We take specific steps, like pulling the father into the experience, to help promote a sense of psychological wellness."

When it comes to overall comfort and all-around excellence of basic care, Lenox Hill Hospital ranks high on almost every New York City obstetrician's list. The obstetrics unit, which will have eleven LDRs operating by fall, is cited as a standout for the quality of its nursing care: "When we hire someone, we look not only at their experience but at their ability to be compassionate," says maternal- and child-health nursing director Mary Anne Cawley. In a file of recent letters to Lenox Hill, more than one patient describes the hospital nurses as "angels." There is, however, one caveat about Lenox Hill: In 1995, the most recent year for which statistics are available, its C-section rate was the city's highest, at 34.5 percent. (On average, the New York C-section rate was 22.7 percent, and no other hospital mentioned here had a rate over 30 percent.) "We're looking at this closely, to see how to bring the rate down," Cawley notes.

St. Luke's–Roosevelt is often cited for its pleasant surroundings. The hospital has ten LDRs and a plush new three-room birthing center. Women who have epidurals during labor are more likely to have so-called "walking epidurals" at St. Luke's, where they were pioneered, than elsewhere. "My patients love them," says St. Luke's maternal-fetal-medicine director, Dr. Amos Grunebaum. "It means they're not too numb to use their legs, or really move their feet."

THE BEST HOSPITALS

Other hospitals with well-respected obstetrics units: the Long Island College Hospital in Brooklyn, which has six LDRs and a longstanding midwife program (ex-hippies take note—current obstetrics chair Jack Maidman was on call at Woodstock); St. Vincent's, a division of the Sisters of Charity Health Care System on Staten Island, which has the best preemie and problem-newborn survival rates in the borough; Beth Israel, which matches Mount Sinai in the highest number of deliveries in Manhattan; Brooklyn's Maimonides Hospital, which has the lowest C-section rate of any hospital to make our list, at 17.2 percent; and New York Methodist, which is benefiting from new obstetrics chief Richard Schwarz. ▬

INFERTILITY

Now that infertility expertise is strong at more than one hospital in town, struggling would-be parents can have their pick of the litter. By Leslie Laurence

FOR COUPLES FACING INFERTILITY, there used to be one baby-making game in town, and its name was New York Hospital–Cornell Medical Center. Women who insisted on being under the care of infertility guru Zev Rosenwaks contended with two-year waits as precious egg-producing time passed. Times have changed. Disagreements over "medical care, egos, and money" led to a mass defection in 1995, says one insider. "Docs picked up their syringes and left."

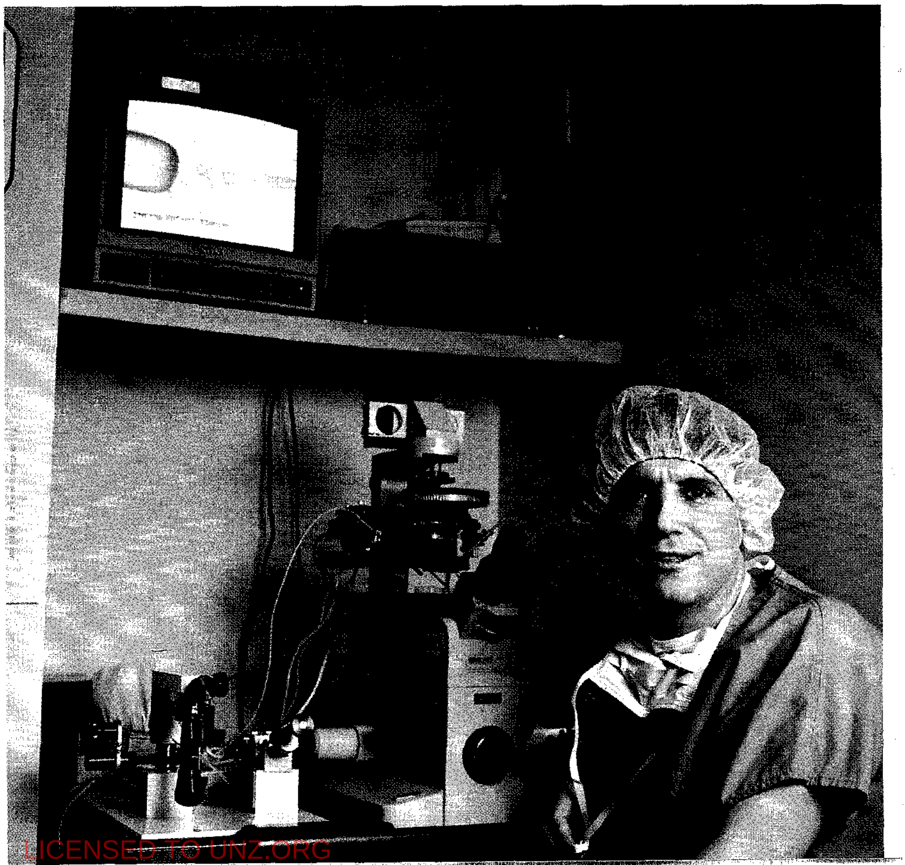
Such strife panned out for New Yorkers, since most of the defectors stayed in the area. Instead of one great program, now there are three nearby: New York Hospital–Cornell, New York University Medical Center, and Saint Barnabas in Livingston, New Jersey. All are well-versed in reimplantation genetic diagnosis, a technique that allows doctors to analyze embryos in the test tube for chromosomal abnormalities or genetic disorders. And all are familiar with procedures like TESA (testicular sperm aspiration) and its follow-up, ICSI (intracytoplasmic sperm injection). Doctors start by using a needle or doing a surgical biopsy to draw sperm from the testes. Then, using ICSI, they inject a single sperm directly into a woman's egg, maximizing the chances of fertilization.

The ultra-experienced Center for Reproductive Medicine and Infertility at New York Hospital–Cornell Medical Center is still the largest program in the city, doing as many as 1,200 egg retrievals from women's ovaries each year, in preparation for in vitro fertilization (IVF). At Cornell, women can undergo IVF using their own eggs through age 44 and with donor eggs up to age 49.

Now the New York University Medical Center has an enclave of ex–Cornell people, including the highly regarded Dr. Jamie Grifo, director of NYU's division of reproductive endocrinology, and IVF director Dr. Alan Berkeley (the doctor who originally recruited Rosenwaks at Cornell).

This four-year-old infertility boutique emphasizes medical expertise with a human touch. NYU has a purposely smaller program than NYH-Cornell's, performing only 600 egg retrievals last year. Although the center will relocate to a new, larger space early next year (the number of transfers may jump to 800), Grifo says, it will maintain its feeling of intimacy. "Nobody should have to go through it," Grifo says about the world of high-tech conception. "But if they do, they should at least be in a more patient-friendly environment. Does it affect pregnancy rates? Who knows? But if patients are more comfortable you're able to be more effective as a physician." All procedures take place in a doctor's office–like setting, fostering a sense of privacy. Although most fertility centers have counseling staffs, NYU's "mind-body" approach goes one step farther, training patients in relaxation techniques to cope with the stress of the sometimes grueling treatment.

A satellite program, with reproductive endocrinologists in Brooklyn and



CHILD'S PLAY: Jamie Grifo, director of NYU's division of reproductive endocrinology, tries to keep it comfortable.

Mineola, allows patients who live outside Manhattan "to get personalized care from their own doctors but have access to a high-quality lab," says Grifo. Similarly, the merger of the NYU and Mount Sinai hospitals, which combined the two IVF programs, means Mount Sinai patients who live downtown can have procedures monitored near home.

Saint Barnabas Medical Center, in Livingston, New Jersey, provides a similar service. Women in certain practices in Manhattan and Bergen County, New Jersey, are monitored in their doctors' offices, then whisked by car service to Saint Barnabas's Institute for Reproductive Medicine and Science for retrievals and transfers.

This award-winning two-year-old program is known for its state-of-the-art laboratory facilities. A major feather in director Richard Scott's cap is his recruitment of world-renowned embryologist Dr. Jacques Cohen, who was the first to jump ship at Cornell and was part of the first team in the world to work with in vitro fertilization. Saint Barnabas's research team recently engineered the first pregnancy in which the cytoplasm from a younger woman's donor egg is fused with the nuclear material from the mother-to-be's egg, allowing her to pass on her own genetic material.

THE BEST HOSPITALS

The newest, and as yet unproven, player in the infertility market is Columbia-Presbyterian's Center for Human Reproduction, which opened a new facility in early May. A once-stodgy service that had lost its competitive edge, Columbia brought in a new chairman of obstetrics and gynecology (Dr. Rogerio Lobo) and a new medical director for assisted reproduction, Dr. Mark Sauer. Recruited from the University of Southern California, Sauer made his reputation helping menopausal women become pregnant (the 63-year-old who recently gave birth was a patient of his). He plans to "continue to treat and follow patients up to age 55, the ones others in this city won't take."

A word about results: With the exception of NYH-Cornell, all these top facilities are still too new to yield numbers that could be compared meaningfully. Preliminary reports do suggest that their success rates are all roughly comparable. ▬

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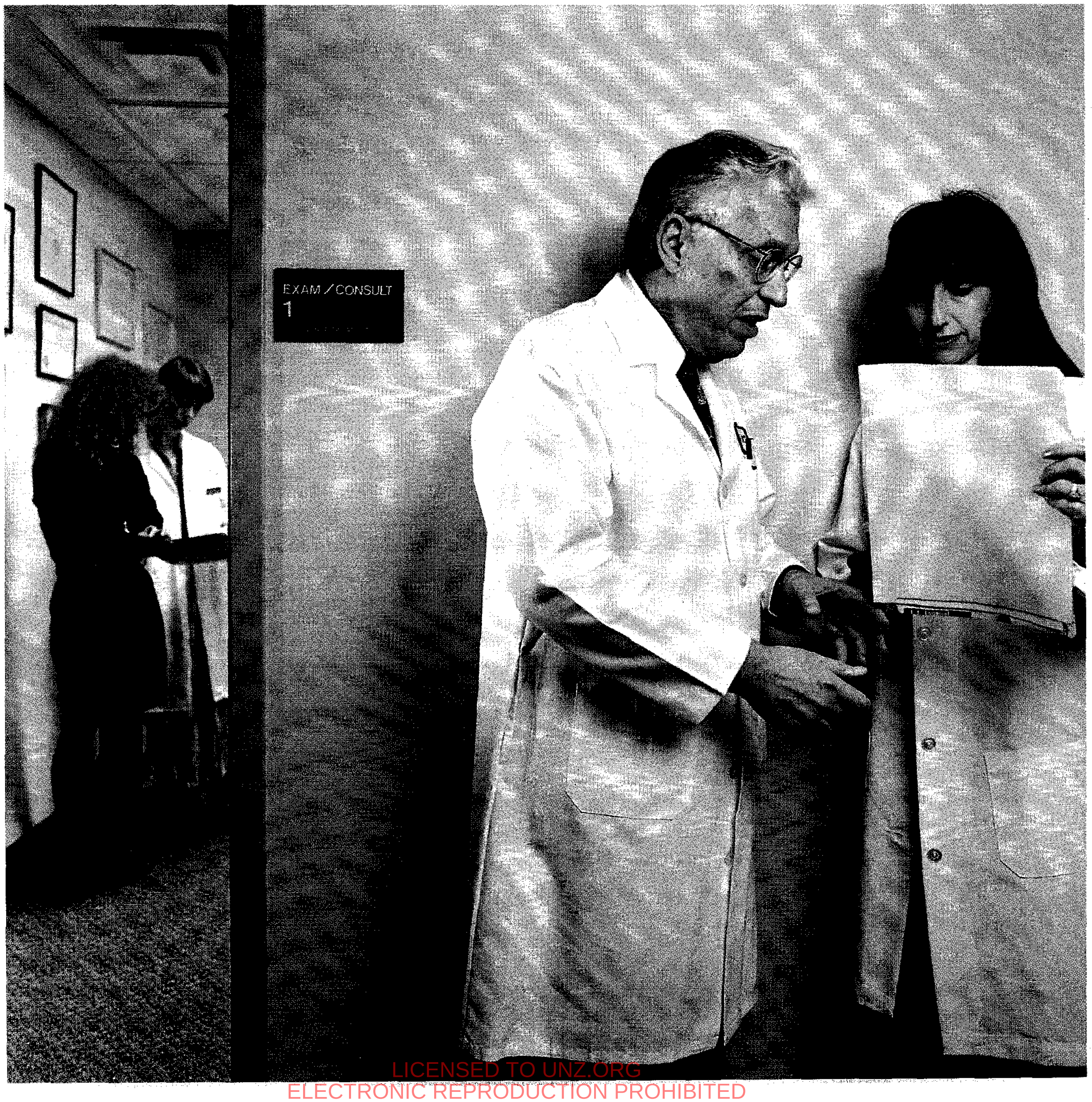
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OLOGY

ard of. **By Leslie Vreeland and Jan Goodwin**

SPECIALISTS IN ENDOCRINOLOGICAL disorders—hormone-related dysfunctions that can skew the metabolism—say too few doctors, even in New York City, are acquainted with the nuances of diseases like diabetes and thyroid conditions; patients would do well to seek out the relatively small number of physicians who are specialists in these areas.

DIABETES

TWO PRESTIGIOUS BRONX COLLABORATORS anchor the top-rated facilities for **diabetes** in the city: Albert Einstein College of Medicine, which has the largest diabetic-research team in the city, and Montefiore Medical Center, where Albert Einstein's breakthroughs are applied to patient care. Albert Einstein's Dr. Norman Fleischer is currently working with a team of scientists to transplant insulin-producing cell lines into mice, yielding a long-term cure of the disease in those animals. Fleischer hopes human trials will start in the next several years. In the meantime, Montefiore's patients with diabetes (who make up 20 percent of the hospital's admissions) are offered multidisciplinary management of the disease. Patients meet regularly with an individually assigned team of up to eight specialists, including nutritionists, exercise physiologists, and endocrinologists. For those who prefer to monitor their condition more independently, in conjunction with a private physician, the hospital offers a ten-week training program that teaches patients how to take medications, test their own blood, and regulate their exercise and diet.

LAB TRACK: Albert Einstein College of Medicine's Dr. Norman Fleischer.

Patients at St. Luke's–Roosevelt Hospital Center benefit from the expertise of both the Joslin Center for Diabetes and the Theodore B. VanItallie Center for Nutrition and Weight Management, one of only four federally funded obesity-research facilities in the country (obesity is a major factor in the development of **Type II diabetes**). Patients receive diet-and-exercise counseling (even cooking classes); they may also benefit from 24 hours spent in the space-age metabolic chamber, a completely sealed-off one-bedroom apartment equipped with sensors that measure the patient's oxygen intake and carbon-dioxide output. While in the room, patients have their metabolism regularly measured to yield the most precise picture possible of their caloric needs.

America's best-known diabetic patient, Mary Tyler Moore, has been treated at Mount Sinai Medical Center, which has one of the country's leading pediatric-diabetes centers. There, children with strong family histories of diabetes are screened for the likelihood of developing **Type I diabetes**, the more severe form of the disease, which commonly develops in childhood. If test results reveal a vulnerability, children receive insulin preventively. Early results show that insulin, if taken before diabetes develops, can suppress the immune response that causes the disease. "In the future, treatment of [Type I] diabetes will start being history," says an optimistic Dr. Terry Davies, chairman of the department of endocrinology. "This will change the whole face of diabetes."

The Diabetes Center of New York Hospital–Cornell Medical Center is also distinguished for top-flight treatment of the disease, and is home to the first-rate Diabetes in Pregnancy Program. And in July, Columbia-Presbyterian Medical Center will open a comprehensive diabetes center, combining research and treatment under one roof (although the Center will not be fully operative until next spring).

THYROID

FORTUNATELY, MOST TREATMENT FOR **thyroid disorders** is straightforward. Virtually every major medical center in the city is licensed by the Nuclear Regulatory Commission to use radioactive iodine, the treatment commonly used to shrink thyroid tumors. Yet only a handful of endocrinologists specialize in treating patients with disorders of the thyroid, seeing thousands of cases of thyroid disease over their lifetime. These superspecialists are the ones to seek out when hospitalization is needed for serious cases of disorders such as **Graves' disease** (a form of hyperthyroidism) and **Hashimoto's disease** (hypothyroidism).

The department reputed to be the best in the city for the treatment of serious thyroid disorders is at Mount Sinai. The reason: It is chaired by endocrinologist Terry Davies, acknowledged by his peers to be one of the top investigators in the U.S. and abroad for thyroid diseases and treatment. Led by Davies, Mount Sinai is the world center for the investigation of Graves' and Hashimoto's diseases. A team of doctors here has established databases of families with a history of each of these immune disorders, in the hopes of identifying genes that can lead to early treatment. The department has received six National Institutes of Health grants for the investigation of thyroid disease and is the only academic center in New York conducting clinical trials for Thyrogen, a drug that allows patients to continue taking hormone medication—standard treatment for thyroid disorders—should they be undergoing testing on the progress of their cancer.

THE BEST HOSPITALS

New York University is another top treatment center for thyroid disease; under senior thyroidologist Manfred Blum, the department treats a large portion of the city's thyroid patients. NYU and Memorial Sloan-Kettering are highly regarded for their skilled thyroid surgeons, as is Columbia-Presbyterian ("They're able to send folks home from the hospital there earlier than many other places," says one doctor, referring to Columbia-

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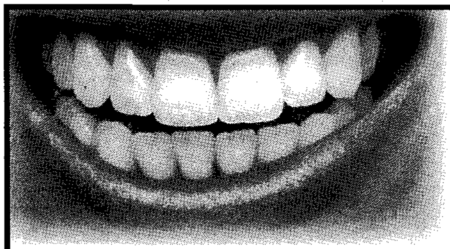

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Presbyterian). New York Hospital is well-regarded for its thyroid treatments also, chiefly because of the presence of James Hurley and David Becker, both of whom have been treating thyroid patients for more than 30 years. Finally, doctors single out Montefiore for its superb endocrinologist Martin Surks, known for what one doctor describes as his "humble yet forthcoming" bedside manner.

METABOLIC BONE DISEASE

FOR **metabolic bone diseases** (MBDs)—hormone-related disorders that cause the formation of too much, not enough, or poor-quality bone—the Hospital for Special Surgery offers treatment that ranges from the simple to the state-of-the-art. HSS's clinic for **osteoporosis**, perhaps the best-known MBD, is the largest in the country and places great stress on patient education and exercise. Dr. Joe Lane, chief of metabolic bone disease services at HSS, regularly prescribes dancing for his older patients and encourages them to take up t'ai chi—if Lane had his way, every apartment building in New York City would have a resident t'ai chi master. "Balance problems are the major cause of hip fractures from falls," says Lane. "We could eliminate 75 percent of fractures in the elderly through these kinds of exercises."

HSS also has a strong research component: Human trials are about to start with bone morphogenetic protein, growth factors injected into bones to stimulate the body to rebuild the skeleton. To better understand rapid bone loss, the hospital is collaborating with NASA, studying the effect of weightlessness on that disorder.

At Columbia-Presbyterian, so-called "designer estrogens" are aiding osteoporosis patients. "These estrogenlike compounds, currently in clinical trials, protect the bone and heart the way estrogen-replacement therapy does, but without the potentially negative effect on the breast and uterus," says Dr. John Bilezikian, chief of the division of endocrinology (studies have suggested that estrogen-replacement therapy may elevate a woman's risk of breast or uterine cancer).

Mount Sinai Medical Center is also one of three centers nationwide conducting clinical trials treating osteoporosis with a combination of estrogen and Fosamax, a bone-rebuilding drug. "Early indications suggest that the combination may be superior to Fosamax alone," says Dr. Marjorie Luckey, director of the osteoporosis-and-MBD program. Mount Sinai also has a popular "Walking Tall" program, a one-on-one counseling forum run by nurse-practitioners for patients with osteoporosis. ▬

NEUROSCIENCE

New York's brain trust combats tumors, strokes, epilepsy—and even headaches.

By Mary Crowley

'NEUROSCIENCE MAY BE THE only field in medicine where the surface is just being scratched," says one surgeon. What that means: "If you're not being treated where they're doing active research, you may get treatment that's a year or two behind," says Columbia-Presbyterian Medical Center stroke expert J. P. Mohr.

Although each has areas of particular excellence, three institutions in New York offer the most comprehensive neurosurgical and neurological care: The Neurological Institute of New York at Columbia-Presbyterian, which has the city's largest department; New York University Medical Center's Tisch Hospital, which is known for its high-tech wizardry; and the Mount Sinai Medical Center, which has the oldest neurology department in the country. Beth Israel Medical Center, unique for its deliberately patient-friendly focus, is a comer in the field, building a strong neuroscientific team.

NEUROSURGERY

SINCE DR. KALMON D. POST CAME FROM COlumbia to build Mount Sinai's department in 1991, the department's surgical volume has tripled. Post is New York's leading expert on **pituitary tumors**, more of which are removed at Sinai than at all other New York hospitals combined. Post's department also features the only surgeons in the Northeast doing endoscopic spine surgery, a dexterity-demanding procedure that entails pulling **damaged discs** that press on the spinal cord, or **bony lesions** in the spine, through buttonhole-size openings.

Surgeons at Sinai—and also at NYU—are among the handful in the world who have mastered skull-based surgery, the (sometimes twenty-hour-long) process of removing usually **benign tumors** at the base of the brain, where they twine dangerously around a mass of nerves.

Downtown at New York University's Tisch Hospital, Dr. Patrick Kelly is known as the father of "volumetric stereotaxis," a minimally invasive procedure that combines MRI scanning with video technology to allow neurosurgeons to remove brain tumors through incisions usually no longer than two inches. Kelly's cutting-edge streak continues with the arrival at NYU of the wonder tool known as the gamma knife (see "The Cutting Edge of Surgery," page 60).

Beth Israel scored a major coup by luring superstar pediatric neurosurgeon Fred J. Epstein and world-class neurointerventionist Alex Berenstein away from NYU. Now Epstein is director of the Institute for Neurology and Neurosurgery (called the INN at Beth Israel), an eight-month-old facility. One coveted gadget at Beth Israel: a neurosurgical microscope that uses robotic technology to refine micro–brain surgery. There are only ten such machines in North America to date.

Both NYU and Columbia have strong overall neurosurgical teams that are internationally renowned in spine surgery, in neuro-oncology, and in vascular surgery to treat **aneurysms** and other disorders in the blood vessels of the brain.

NEURO-ONCOLOGY

WITHOUT QUESTION, MEMORIAL SLOAN-Kettering Cancer Center has the most comprehensive neuro-oncology department in the city. It was at Memorial that surgeons developed a chemotherapy alternative to the searing radiation treatment once typically used on certain **brain tumors**. And last summer, the hospital wooed distinguished brain-tumor surgeon Philip H. Gutin, a pioneer in radiation implants to treat brain tumors, from the University of California at San Francisco Medical Center to head the Neurosurgery Service. To aid his efforts, Gutin is expecting delivery of a

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(WASHINGTON POST, December 6, 1994, Dr. Michael Weintraub, FDA)

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gamma knife in the near future, along with a robotic microscope to compete with the one at INN. (As of this month, Gutin will be chief of neurosurgery for both Memorial and New York Hospital–Cornell Medical Center.)

STROKE

WHEN ED KOCH HAD A STROKE IN 1988, HE was taken uptown to Columbia-Presbyterian, which houses one of the world's largest teams devoted to cerebral hemorrhages. Vascular surgeons at the Neurological Institute of New York at Columbia-Presbyterian have pioneered a new approach known as "profound hypothermia," which uses a deep-freeze approach to shut down blood flow as surgeons repair aneurysms that would otherwise lead to a catastrophic stroke. Columbia doctors have a history of innovative treatment: They were forerunners in the use of clot-busting drugs that reverse stroke damage (such as t-PA) and ran the first trial of new neuroprotective agents that minimize the effects of the blow to the brain by slowing neuroactivity.

Montefiore (which is complemented by its well-respected outpatient Stern Stroke Center), New York–Cornell, and Mount Sinai all have stroke teams that were among the first in the country to gain experience with these powerful new neurological drugs. Beth Israel has a strong commitment to treatment of cerebral-vascular catastrophes as well, and now lays claim to neurointerventionist Berenstein, the doctor who pioneered the use of a special coil to seal leaky aneurysms. Expertise in the administration of those drugs and comprehensive stroke care can be found at the Long Island College Hospital in Brooklyn Heights and Long Island Jewish (although neither offers interventional procedures like the aneurysm-sealing coil).

EPILEPSY

NYU AND THE HOSPITAL FOR JOINT DISEASES together claim the largest inpatient **epilepsy** program on the East Coast, at HJD's Comprehensive Epilepsy Center. The center features state-of-

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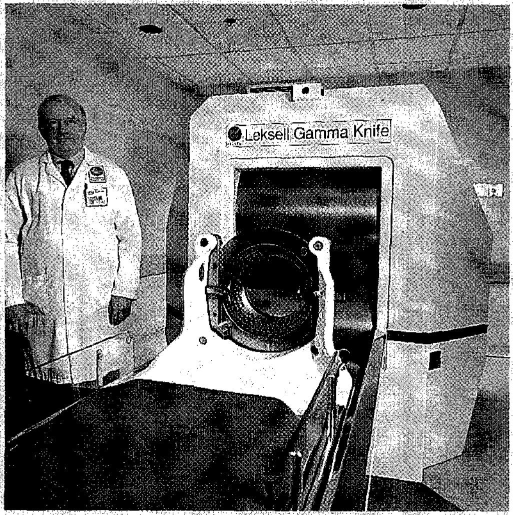
THE CUTTING EDGE OF SURGERY: NYU'S NONINVASIVE "KNIFE"

THE ARRIVAL OF A BRAND-NEW gamma knife at NYU Medical Center has been deemed so remarkable—a miracle almost—that at a recent dedication ceremony, John Cardinal O'Connor gave the machine his official blessing.

It all would have been so much simpler if the gamma knife actually were a knife instead of a stereotactic radiosurgery device, a tool that destroys tumors and other abnormalities in the brain with doses of radiation and not a single incision. There are currently 39 gamma knives in the country, but until now, not one of them was in New York City. "Finding the space and the money was the main issue," says Dr. John Golfinos, one of three NYU neurosurgeons who will be trained to use the gamma knife. For not only does the gamma knife cost $3 million, but it weighs almost twenty tons. "You can't put it on the sixteenth floor—it would break through the floor and go all the way to China," says NYU neurosurgery chair Patrick Kelly. The machine is in the basement.



KNIFE WITH NO BLADE: Tumor-removal machine.

The gamma knife looks similar to an MRI machine: The patient lies down on a platform and is glided into the boxlike "radiation unit" up to his or her shoulders. Most of the machine's weight is in the cast-iron canisters that shield the unit's cobalt-60 radioactivity source. Then there is the 500-pound helmet that a patient's head is placed in, steadied by a frame attached to the skull by four screws. The helmets have 201 holes in a hemispherical array that direct the radiation to a particular area of the brain, giving a concentrated dose where the rays converge without damaging whatever lies in their path. The gamma knife is most commonly used against arteriovenous malformations—abnormal clumpings of blood vessels in the brain—and tumors that would be too dangerous to reach with regular surgery.

For years, hospitals have been using something called a linear accelerator that also delivers radiation—in arcs around the head instead of beams—for some of the same procedures. But gamma-knife fans say their method has more accuracy and precision. In the past, NYU referred patients to University of Virginia Hospital in Charlottesville, Virginia, to undergo treatment with that institution's gamma knife; now NYU foresees treating about 100 patients this year with its prize gadget.

Uptown at Columbia-Presbyterian, the department of neurology and radiation oncology is awaiting a gamma knife of its own, due to arrive by the end of the year; Memorial Sloan-Kettering has applied to the New York State Department of Health for the special permit necessary to get such a device. "It's like a nuclear-arms race. We've got it, so now they've got to get it," says NYU's Kelly, who first used a gamma knife at the Mayo Clinic in 1990. As it turns out, some doctors at Columbia-Presbyterian have mixed feelings about the recent escalation. "I'm in a difficult position. For eight years, I told them I didn't want a goddamned gamma knife and I liked a linear accelerator, and now I'm getting a gamma knife," says Steven Isaacson, a radiation oncologist at Columbia-Presbyterian. Then he reconsiders: "Nice presents, beautifully wrapped, that serve an excellent function and have great advertising value are never refused." RUTH G. DAVIS the-art diagnosis and is exceptionally well equipped to monitor seizures that don't respond to standard medication, using 24-hour video monitoring with sophisticated EEG. The center conducted trials on the first new epilepsy drugs in twenty years and is currently evaluating ten promising experimental therapies. Center neurosurgeons, who perform 115 operations a year, pioneered neurosurgery to remove misfiring parts of the brain in patients with seizures and have received funding from the National Institutes of Health to evaluate surgical outcomes. Similar treatment is available at Columbia-Presbyterian's Comprehensive Epilepsy Center, a smaller unit where approximately 50 surgeries are performed each year. New York Hospital–Cornell, Montefiore, and Long Island Jewish all have epilepsy centers bolstered with specialized surgeons and epileptologists.

PARKINSON'S DISEASE

RESEARCH DOLLARS FOR **Parkinson's disease** flow from the National Parkinson Foundation, Inc., to top-quality treatment centers at Mount Sinai, NYU, and Beth Israel. Columbia-Presbyterian also features a strong department, and along with Mount Sinai is experimenting with fetal-tissue transplants. The Mount Sinai Movement Disorders Program is the only place in New York conducting deep brain stimulation, a still-experimental technique for Parkinson's that implants externally controlled electrodes into movement centers in the brain. So far, only six patients have had the procedure, which is expected to be widely available in the next two to three years. At NYU's Center for the Study and Treatment of Movement Disorders, surgeons have performed more pallidotomies—surgeries that nick out an area of the brain's tremor center—than most centers in the world to remedy Parkinson's, and have received FDA approval to begin deep brain stimulation. Although surgery for Parkinson's disease is not yet available at Beth Israel, the hospital offers expert diagnosis and treatment and features educational outreach for the community.

HEADACHE

THE HEADACHE UNIT AT MONTEFIORE, THE world's first, is widely regarded as the best place to ease the pain, treating 4,000 patients each year. Other options: Beth Israel and Sinai have **headache** groups, and New York Hospital–Cornell and the Hospital for Joint Diseases have pain centers that can manage migraine as well. ▬

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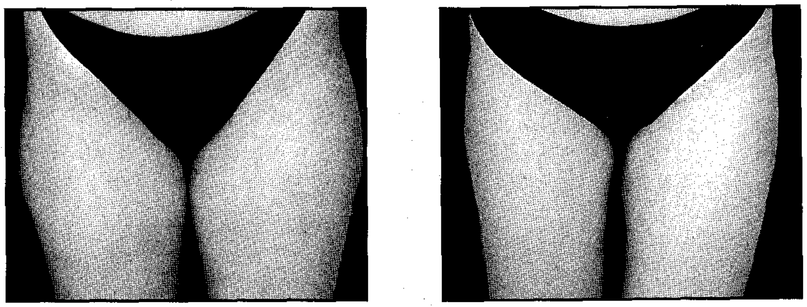

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FELLOW OF THE AMERICAN COLLEGE OF SURGEONS

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MOST INSURANCE ACCEPTED AS FULL PAYMENT

PSYCHIATRY

Administering the talking cure, listening to Prozac, and scanning the brain: As psychiatry reinvents itself, local institutes lead the way.

By Mary Crowley

PSYCHIATRY HAS UNDERGONE A sea change over the past generation, since the sharp images of neuroradiology began to strike at the analytic heart of New York: For the first time, doctors could see illuminated, through technology, the organic roots of the brain that underlie all thoughts and feelings. Such research has contributed to an explosion of psychiatric medications, and the timing couldn't be better, as the forces of managed care pressure psychiatrists to prescribe more and listen less.

The top psychiatric hospitals in New York are stocked with immunologists and molecular biologists who concoct the new drugs that are making inroads against depression, schizophrenia, and anxiety. But they also offer high-quality clinical care covering the gamut of disorders, medical-school affiliations that keep doctors fresh, sensitive backup staffs, and social services for follow-up care once a patient is released.

Several New York institutes stand out for psychiatric care. Columbia-Presbyterian's New York State Psychiatric Institute is preeminent in research. New York Hospital–Cornell Medical Center is renowned for both its strong neuroimaging department and the size of its psychiatric-training program. Mount Sinai Medical Center is a leader in anxiety disorders (especially obsessive-compulsive disorders) and schizophrenia. Hillside Hospital at Long Island Jewish Medical Center in Queens has distinguished itself for its expertise in treating schizophrenia. General psychiatric care has long been associated with Bellevue Hospital Center, the flagship psychiatry department of the municipal hospital system and an affiliate of New York University School of Medicine. Well-known for its psychiatric-emergency department, Bellevue, along with the Psychiatric Institute, features bilingual clinics.

ANXIETY AND DEPRESSION

Depression AND **anxiety**, UBIQUITOUS IN New York if not the nation, can often be treated by your family doctor or a therapist. But for acute conditions, a prescription for Prozac, with or without therapy, won't always restore balance, and more specialized care may be necessary. At the Psychiatric Institute, for example, patients may participate in the Depression Evaluation Service, which tries to home in on different subtypes of depression and match the optimum treatment to each, including light therapy for **winter depression** and specialized management of **depression in pregnant women**.

Chronic, **unremitting depression** is a specialty at NYH-Cornell, where teams of experts—including neuroradiologists seeking to target areas of the brain afflicted by depression—work together to evaluate patients and design new therapies. Adults can also receive emerging treatments, including certain types of tightly targeted psychotherapy, at NYH-Cornell clinics for depression and anxiety disorders (there are also clinics for victims of trauma, especially rape and assault). Montefiore Medical Center and NYH-

MIND CHANGERS: Frederic Kass (left), director of Psychiatric Services at CPMC, and John Oldham, director of the New York State Psychiatric Institute at CPMC.

Cornell also feature neuropsychiatric care—a specialized treatment by physicians doubly certified in neurology and psychiatry—to treat depression related to neurological illnesses such as stroke.

Mount Sinai also has specialized treatment for **late-life depression**, although its major psychiatric strength lies in **anxiety disorders**. Neuroimaging studies at Sinai have successfully targeted for surgical removal the troubled portion of the brain (the anterior cingulate) associated with these disorders, a procedure that can result in dramatic relief for the most extreme cases.

SCHIZOPHRENIA

OF THE FIVE NATIONAL INSTITUTE OF MENTAL Health–designated Centers for the Study of **Schizophrenia**, two are located in New York: one at Long Island Jewish and the other at Mount Sinai. Although Long Island Jewish's Hillside Hospital treats the full spectrum of disorders, one of its strengths is schizophrenia—and its groundbreaking pharmacology led to the development of clozapine, the first major drug developed for schizophrenia in decades. At Mount Sinai, researchers are studying other aspects of the disease, such as memory and attention. Excellent treatment for schizophrenia is also available at St. Luke's–Roosevelt Hospital Center, which has a program (Integrated Psychiatric Services) that places a particular emphasis on that disease. Eight psychiatrists fan out across the city to make home visits with patients, and St. Luke's dual-disorder day program aids schizophrenics who are also substance abusers.

ALZHEIMER'S DISEASE

FOR **Alzheimer's disease,** PREMIER RESEARCH department can be found at Mount Sinai's Alzheimer's Disease Research Center, the only one in New York originally funded by the National Institute of Aging. That recognition gave Mount Sinai a jump on the Neurological Institute at Columbia-Presbyterian and on NYU, both of which more recently received similar designations and also have strong departments. Such government dollars allow the back-end science that, at Mount Sinai, helped initiate clinical research on the drug tacrine, one of only two drugs marketed for the treatment of Alzheimer's. The center, drawing on others' epidemiologic research suggesting that anti-inflammatory medicines, like ibuprofen, might result in a lowered risk of Alzheimer's, worked with a consortium of centers to administer clinical trials. "Patients come to us for confirmation—not all cases are straightforward—and a chance to try the newest treatments in development," says Dr. Kenneth L. Davis, chairman of Mount Sinai's psychiatry department. Columbia led a recent study that found estrogen may prevent Alzheimer's, and NYU's Silberstein Aging and Dementia Research Center, headed by Dr. Steven Ferris, is involved in studies of early diagnosis and in new drug-testing; its approach places emphasis on the whole family, attempting to alleviate the stress on caretakers as well. ■

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"I'm very proud that we received such a high grade from the Joint Commission," said Alan P. Zeitlin, M.D., F.A.C.S., president of the Board of Directors at Parkway. He added that the marks are a public recognition of what this community hospital has strived for and achieved. "It is no surprise that our patients receive the best possible care and our resources are being managed efficiently and effectively."

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ORTHOPEDICS

New York's world-class orthopedists care for the Mets and the Rangers, but they'll also replace your hip and straighten your spine. By Jennifer Senior

WITH ORTHOPEDIC SURGERIES, it's usually the quality of life, not the life itself, that hangs in the balance. But as the population lives longer—and more of us indulge in the rigors of extracurricular athletics—the importance of preserving the integrity of the joints will only grow. Most doctors anticipate a sharp increase in orthopedic surgeries in the next few decades, because so many baby-boomers will be entering a stage of life when the frame becomes more fragile.

While the quality of orthopedic care in New York certainly varies, the best hospitals, such as the ones listed below, share a number of important strengths, including aggressive patient-education programs; quality rehabilitation facilities; fluency in techniques involving regional anesthesia; and a documented history of making durable repairs.

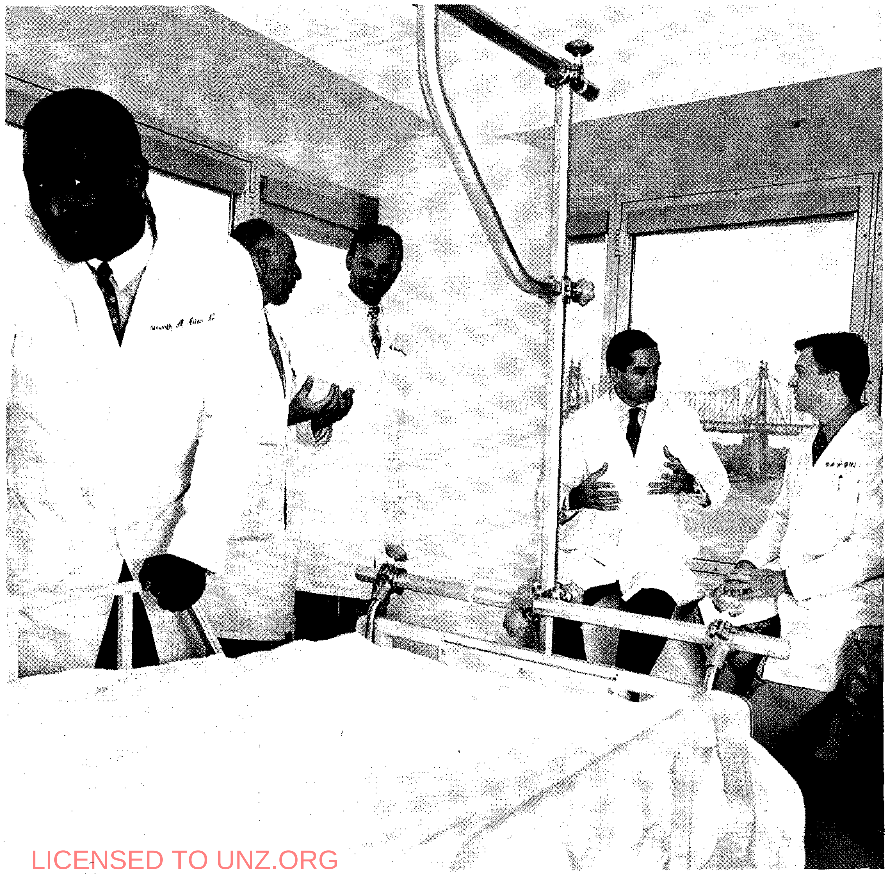
The Hospital for Special Surgery, whose new granite-and-marble building sits like a luxury ship on the East River, is generally hailed as the city's best institution for orthopedic surgery, especially for **arthroscopic procedures** and **joint replacements**. The Mets send their injured players to the hospital's twelve-physician sports service, as do the Giants. When the Washington Bullets' Chris Webber suffered from an intractable shoulder problem last year, he leapfrogged over the mid-Atlantic hospitals to have surgery there, too.

The reason is straightforward: The orthopedists at HSS make up a uniformly excellent, often internationally recognized crew. Under the direction of Russell Warren, also the team doctor for the Giants, the 45-physician department performed 10,705 orthopedic surgeries last year, the highest number in New York City. HSS also boasts the largest **cerebral palsy** clinic in the state and runs its own privately funded Institute for Sports Medicine Research.

And while aesthetics may not be the most important criterion for prospective patients to use when evaluating a hospital, it should be mentioned that the HSS waiting room—where family members gather while their loved ones undergo surgery—is crowned by a four-story atrium and overlooks the East River. And here's a decidedly modern perk: All the on-duty floor nurses tote cell phones, which all patients can readily dial from their beds.

But HSS is by no means New York's only top-flight hospital for joints and bones. The orthopedic service at Lenox Hill Hospital, which treats the Jets, the Islanders, and the Rangers, is also routinely singled out for excellence, not only for **sports medicine** but for **total joint replacement** and **open surgery of the spine**. (And the hospital's director of orthopedic surgery, Chitranjan S. Ranawat, wins hearty praise from colleagues citywide.) Last year, the 39 orthopedic surgeons at Lenox Hill performed nearly 5,000 procedures.

Beth Israel Hospital North's orthopedics department is also considered strong, particularly for ailing knees; Dr. W. Norman Scott, chairman of the department of orthopedic surgery, treats the Knicks, and his colleague John Insall pioneered a **total knee replacement** design 23 years ago that is still considered the most durable in the country. The two physicians, along with Michael Kelly, who was once a top surgeon at Columbia-Presbyterian, also run their own sports-medicine institute in the hospital.



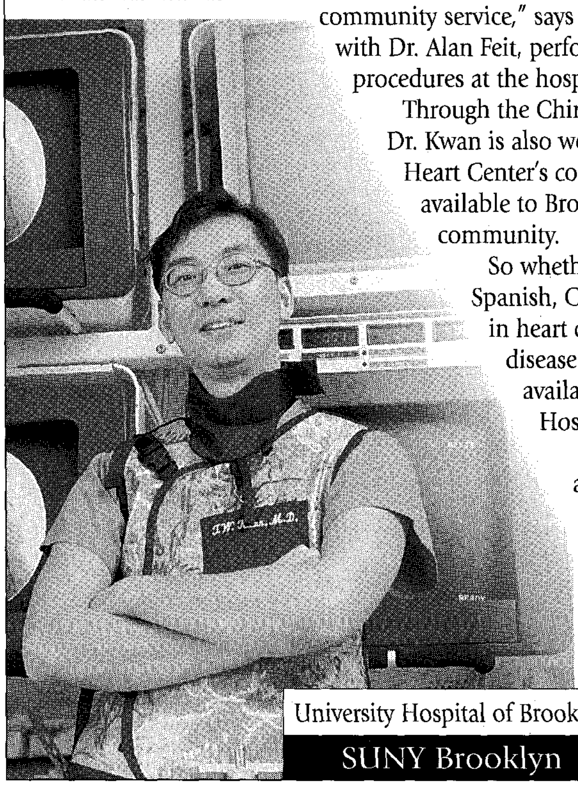
CONSTANT KUDOS: Some of the internationally recognized crew at HSS.

Some city hospitals have distinguished themselves in particular subspecialties of orthopedic surgery. Columbia-Presbyterian Medical Center, for example, has a renowned **shoulder** service, packed with the disciples of pioneering shoulder surgeon Charles Neer. The four surgeons at the C.V. Starr **Hand** Center of St. Luke's–Roosevelt Hospital repaired roughly 700 hands in 1996, and they care for most of the Metropolitan Opera's orchestra, the New York Philharmonic, and the Mets. (Eight years ago, when pitcher Bobby Ojeda sliced off a third of his middle finger with a hedge clipper, the physicians of St. Luke's–Roosevelt stitched it back on.)

And New York has another specialty hospital in orthopedics besides HSS: the Hospital for Joint Diseases Orthopaedic Institute. Over the past few years, however, the hospital has been struggling financially—New York University Medical Center took it over in 1994—and many of the institution's star surgeons have left (though not all of them; Joseph Zuckerman, the hospital's chair of orthopedic surgery, for example, is respected citywide). But the hospital is still considered noteworthy for its pediatric service and its inpatient facilities, which include a 26-bed rehabilitation unit, amply staffed with physiatrists (rehabilitation specialists with M.D.'s) and occupational therapists. In addition, its intensive eighteen-day **pain management** program for those in a chronic state of suffering alleviates the misery of the 200 people who graduate from it every year.

THE BEST HOSPITALS

Occasionally, though not often, orthopedic surgeries involve more than just the comfort or the livelihood of patients. **Musculoskeletal tumors** rank as one of the country's top killers of adolescents, and they usually evoke the chilling prospect of a lost limb. Two city hospitals—Memorial Sloan-Kettering Cancer Center and Mount Sinai Medical Center—stand out in their efforts to treat and defeat this kind of cancer. Both perform a high volume of surgeries on such tumors, which originate in the muscle or bone, and both are experimenting with procedures that would spare the afflicted limb by replacing a cancer-ridden bone with a healthy one from a preserved cadaver. ■



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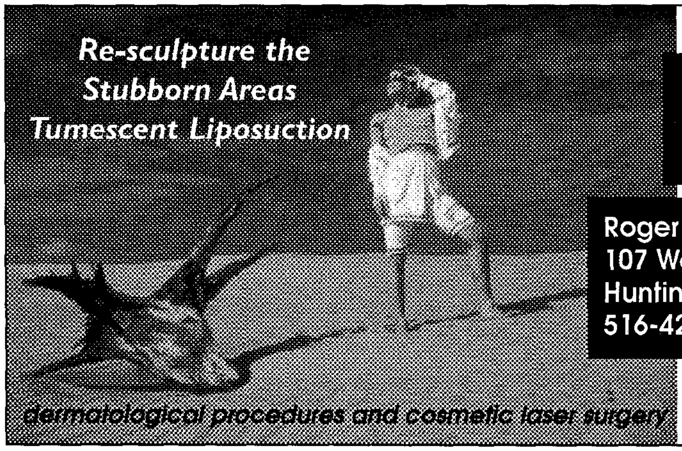

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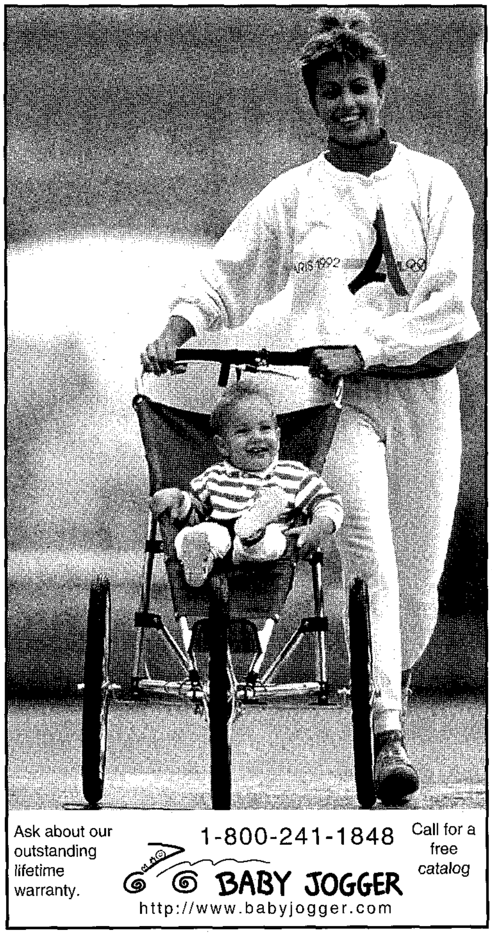
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PULMONARY CARE

Many hospitals make patients breathe easy, but only one can trim down damaged lungs.

By Jennifer Senior

THE MOST COMMON LUNG DISORDERS among adults—**asthma**, **emphysema**, and **chronic bronchitis**—seldom require surgery. Rather, they require close observation and the nuanced administration of drugs. Area pulmonologists generally concur that New York Hospital–Cornell, New York University, Columbia-Presbyterian, Mount Sinai, Beth Israel, and Long Island Jewish medical centers all excel in handling these conditions, as well as **fibrotic diseases**, which are marked by severely scarred lungs and a compromised ability to breathe (though Mount Sinai is especially skilled in treating **sarcoidosis**). These hospitals, along with Memorial Sloan-Kettering Cancer Center, are also equally prepared to deal with **pneumonia**, a leading cause of death in the United States and a common infection among AIDS patients.

But in a few specific and highly critical instances, certain New York hospitals stand out for their pockets of pulmonary expertise. Bellevue Hospital Center, affiliated with NYU, has the most experience in treating **tuberculosis**, a disease that has returned with a vengeance in the past decade, especially among immigrants, AIDS patients, and the homeless. And for **asthma**, experienced pros can be found at asthma-belt hospitals like Montefiore Medical Center and Mount Sinai, which handle huge numbers of cases each year.

Though some doctors and insurance companies question its efficiency, the art of pulmonary rehabilitation has been refined at three facilities: Beth Israel's Hylan Bickerman Pulmonary Rehabilitation Center; NYU's Rusk Institute of Rehabilitation Medicine; and Burke Rehabilitation Hospital, an affiliate of New York Hospital–Cornell. These hospitals use treadmills and bikes to train emphysema and bronchitis patients to make the most of their lung capacity.

But perhaps more so than any other hospital, Columbia-Presbyterian has proved itself a noteworthy provider of lung care. To date it has performed more than 150 lung transplants, far more than any other hospital in the city (see "Transplants," page 44). At the moment, it is one of eighteen centers in an NIH trial to perform lung-volume-reduction surgery on sufferers of **emphysema**, removing the most diseased portions of the lung so that the healthier parts may function more efficiently. "The whole thing is so counterintuitive, it's a leap of faith to do them," says Dr. Mark Ginsburg, the hospital's associate director of thoracic surgery. "But about 80 percent of the patients have been achieving results we thought were worthwhile." Ginsburg emphasizes the procedure, which his department has done 125 times, is palliative, not a cure.

Within the next year, Columbia-Presbyterian will also be converting an entire floor of its hospital into a center for **advanced lung disease** in adults. The facility will take a multidisciplinary approach, with a particular emphasis on the emotional health of its terminally ill patients. "These patients are often frustrated," says Ginsburg. "We become sensitive to their needs, many of which are not surgical. They're social and psychiatric."

THE BEST HOSPITALS

Pulmonary problems can also assume their own particular forms in children—like malformed lungs or **bronchopulmonary dysplasia** (a children's version of chronic lung disease). Area physicians cite Mount Sinai for its pediatric pulmonology as well as Columbia-Presbyterian, whose Children's Pulmonary and **Cystic Fibrosis** Center monitors the disease in roughly 125 children and conducts clinical trials of new therapies. Also earning raves citywide is the cystic-fibrosis program at Saint Vincents Hospital, which currently has about 300 patients enrolled. Both are approved by the Cystic Fibrosis Foundation, as are programs at Schneider Children's Hospital of the Long Island Jewish Medical Center, Long Island College Hospital, and Mount Sinai. ■

PLASTIC SURGERY

Plastic makes perfect: New York hospitals excel in cosmetic and reconstructive surgery, from star makeovers to rebuilding a hand. By Leslie Vreeland

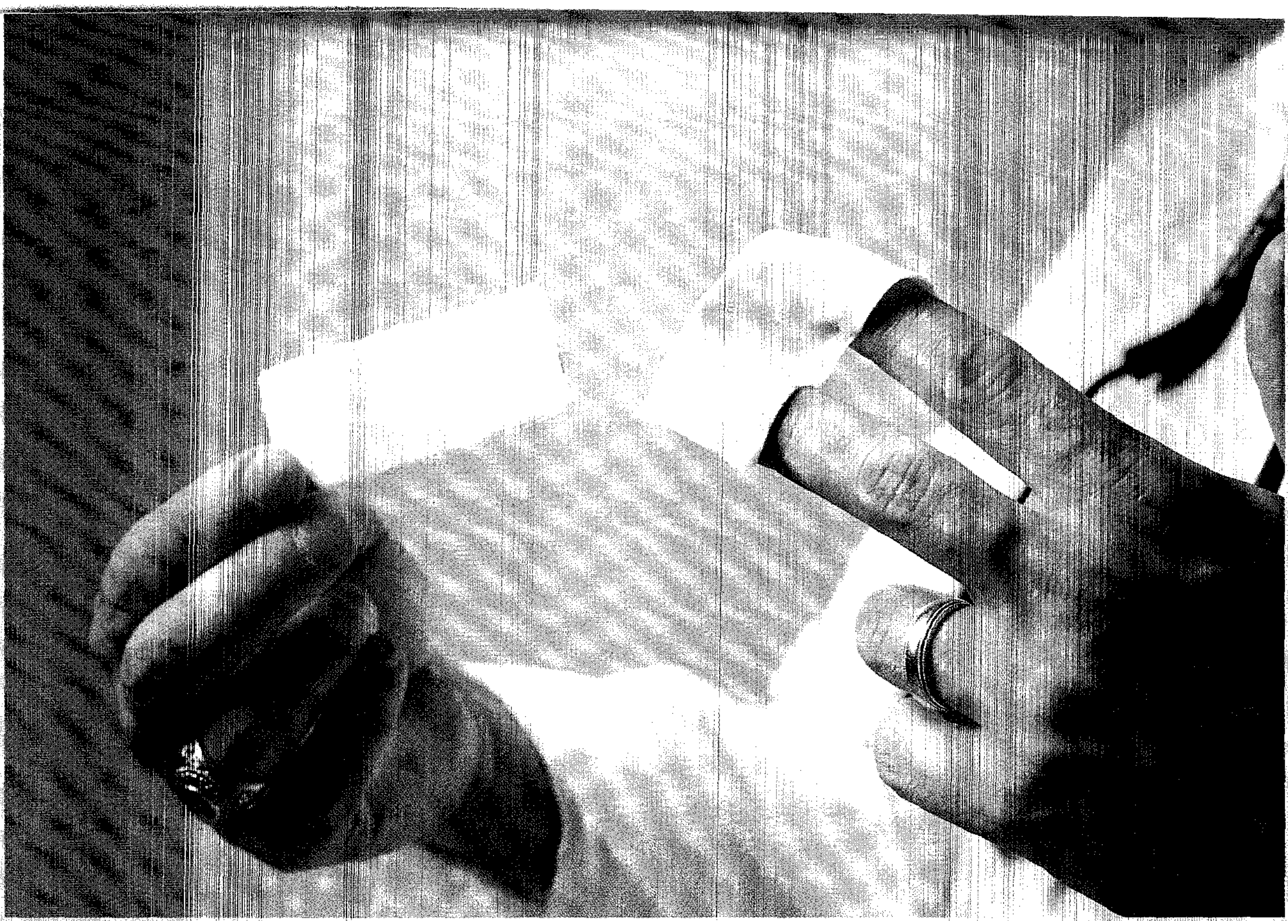
BECAUSE IT'S USUALLY SUCH A straightforward, equipment-light procedure, **aesthetic plastic surgery** is more likely to happen in an outpatient facility or a doctor's antique-appointed office than at a hospital. "You don't need a Level 3 trauma center for a face-lift," notes Dr. Alan Gold of Garden City's Long Island Plastic Surgical Group.

Still, there are circumstances that require hospitalization: if the patient is having multiple plastic-surgical procedures, which entails considerable loss of body fluids; or if the patient has an underlying medical condition like hypertension that requires monitoring throughout the operation. If a patient is of a certain age (older than 55 or younger than 18), hospitalization may also be preferable. Although it's the doctor more than the hospital that dictates the quality of the care in plastic surgery, there are certain hospitals that are particularly well equipped (and also are staffed by some of the best) for this specialty. Manhattan Eye, Ear & Throat Hospital—which recently built three new operating rooms for aesthetic plastic surgery—is one of them. In a field where practice makes perfect, it's worth noting that the 47 board-certified surgeons in the Cosmetic and Reconstructive Plastic Surgery Department performed a total of 2,966 aesthetic procedures last year, more than all other city hospitals combined. Given its elite (and elective) clientele—clients reportedly include Lauren Bacall and Christopher Walken—the plastic-surgery staff at MEET gives star-treatment coddling (upon arrival, patients are whisked immediately to their rooms with bellhop efficiency); nurses and attendants here are far more patient-friendly, say specialists from around the city, than at a big hospital. So well-appointed is MEET that marquee names such as Sherrell Aston and Daniel Baker, who nip and tuck the city's toniest, choose to perform all their surgeries within its confines.

The New York Eye & Ear Infirmary houses the city's other outstanding aesthetic-plastic-surgery department, where doctors performed more than 675 cosmetic plastic surgeries last year. The infirmary's staff includes 58 attending physicians, 95 percent of whom are board-eligible or -certified. Like the physicians at MEET, New York Eye's surgeons are synergistically strong: Many are double board-certified, specializing not only in plastic surgery but also in another specialty like ophthalmology or otolaryngology (ear, nose, and throat). And as at MEET, patients enjoy spa-quality details—for example, marble bathrooms in the premium rooms—that make aesthetic surgery all the more aesthetic.

For **reconstructive surgery**, surgery that involves, as the name implies, re-creating an external part of the anatomy, Columbia-Presbyterian, New York Hospital, and New York University all have talented doctors and first-rate teaching programs. Reconstructive surgery is also performed at MEET and the Infirmary, but it's NYU's Institute of Reconstructive Plastic Surgery that has the largest and most comprehensive reconstructive group in the tri-state area. IRPS, where surgeons perform 6,500 reconstructive procedures every year, has a particularly broad array of super-specialists: Five top surgeons, including director Joseph McCarthy, specialize in pediatric congenital deformities; of those, one doctor specializes in cleft-lip-and-palate surgery on infants. Another surgeon specializes in microsurgery of the lower extremities; still another operates only on hands. Patients arriving at Bellevue—reputedly the best emergency room in the city—also benefit from the reconstructive experience of NYU, which serves as Bellevue's consulting hospital. ■

MEET'S HIGH-PROFILERS: From left, Daniel Baker, Sherrell Aston, and Gerald Pitman.



SECOND SKIN: Dr. Costantino's AlloDerm.

SO LONG, TEFLON: NEW MATERIALS ACTUALLY BECOME SKIN AND BONE

SURGEONS HAVE ALWAYS BILLED themselves as sculptors, from Dr. Frankenstein on. Now a set of new products is taking the artificial out of the artifice, imitating the body's chemical makeup so closely that they're eventually replaced by the patient's own tissues. Dr. Peter Costantino, a facial plastic and head-and-neck surgeon at Mount Sinai, has developed new applications for two reconstructive products: AlloDerm, for soft tissue, and hydroxyapatite cement, for bone.

Of the two, hydroxyapatite cement has the more obvious artistic qualities. It comes in the form of a white powder, like plaster of Paris, that is mixed with water in the operating room and shaped to fit a patient's cranial or facial deformities. The cement, after it hardens, has the same mineral content as natural bone and contains microcrystals that serve as attachment points for bone cells. Bone is in a constant state of cellular flux: it is slowly replaced as bone cells called osteoclasts "snack" on existing bone. Osteoblasts, another type of bone cell, fill in the holes left by the osteoclasts' progress. The osteoclasts eat away at the cement as if it were natural bone, and osteoblasts anchor the implant to the patient's bone. "The body can slowly grow into the cement and replace it, in the form that the cement has laid down as a template," Costantino says. Costantino and Fox-Chase Cancer Center's Dr. Craig Friedman have been working on the product for twelve years; last summer, it was approved by the FDA.

One 25-year-old man, who had lost a quarter of the top of his skull when the bone became infected after brain surgery, had a new skull sculpted by Costantino. Costantino inserted a piece of titanium mesh for structure, then layered the cement over it. A post-op photo shows a nice-looking young man with a perfectly normally shaped head.

Constantino has also developed new reconstructive uses for AlloDerm, which was previously used for burn treatments. Rhoda Mendell, 66, had deep puckers in the skin on one cheek resulting from the removal of a cancerous growth. "All the kids used to look at me all scared," she says. Six months after the cancer was successfully removed, Costantino used the cement to create a new facial structure, and AlloDerm to plump up the cheek above the new bone. AlloDerm comes in freeze-dried cardboardlike sheets and is made of processed cadaver dermis harvested from people who have donated their bodies to science. Dermis, the layer of cells just under the skin, is mostly collagen, a gelatinous substance that gives the skin elasticity and resilience. After the dermis is processed to remove the cellular and antigenic components that might make a recipient reject a graft, what is left are unbroken collagen fibrils—the grid of fibers that make up the skin—that maintain their shape and volume. The AlloDerm works much as the cement does: It is ultimately replaced by living skin as blood vessels grow into the edges of the graft.

Mendell had no qualms about using two new products to fix her cheek. "My God, it improved my appearance 100 percent—it improved my morale 100 percent," she says. "I was thankful they put it in." So thankful, in fact, that last month she asked Dr. Costantino to give her other cheek a regular face-lift to match.

Alexandra Lange

EAR, NOSE & THROAT

From sinus infections to surgical interventions: New York's experts from the neck up. By Leslie Vreeland

OTOLARYNGOLOGISTS TREAT DISEASES of three related parts of the body: the ear, the nose, and the throat. Although most deal with common conditions such as ear and sinus infections and tonsillitis, they specialize in treating **cancers of the head and neck**, **deafness**, and **diseases of the larynx**. The best hospitals for ear, nose, and throat are adept at not only treating and removing head and neck cancers but also restoring aesthetics and function—that is, reconstructing the face and helping patients regain their ability to talk and eat.

The leading hospital in this area is Mount Sinai, home to one of the oldest and busiest otolaryngology departments in the country. Sinai handles virtually every subspecialty in otolaryngology with finesse. Led by chairman Mark Urken since 1995, and before that by laryngeal specialist Hugh Biller, the department's physicians are particularly respected for their sophisticated, innovative surgical techniques.

Urken, 42, is a pioneer in microvascular head and neck reconstruction, which can involve the transfer of bone and skin from other parts of the body to rebuild portions of the face, such as the cheek or jaw, that have been lost to cancer. When Tony-award-winning director Gerald Gutierrez was diagnosed with a tumor at the base of his tongue five years ago, Wendy Wasserstein (who was then dating an obstetrician at Mount Sinai) referred him to Urken. In a fifteen-hour operation, Urken removed the tumor and used a flap of skin taken from Gutierrez's forearm to rebuild the tongue. Not only is Gutierrez now cancer-free, but no scarring remains on his face—which, says Gutierrez, was "opened like a book" during the operation.

Mt. Sinai is also distinguished for its Center for Cranial Base Surgery. A cooperative effort between the departments of otolaryngology and neurosurgery, the center is a world leader in removing **tumors in the nose, the eye, and the temporal bone** (where the hearing mechanism is) and in reconstructing surrounding tissue. Mount Sinai also is renowned for its skill in removing tumors previously deemed inoperable at the base of the skull (see "Neuroscience," page 59).

Although no other otolaryngology group has quite the breadth or sophistication of Mount Sinai's, there are other outstanding departments in the city, among them Manhattan Eye, Ear & Throat's and New York University's. Both departments are known in particular for their work in otology, or **hearing disorders**. At New York University, Noel Cohen and his staff are highly respected for their skill and experience at removing **acoustic neuromas**—tumors of the auditory nerve—and are the only doctors in the country working with auditory-brain-stem implants: electrodes implanted in a patient's brain to stimulate its auditory center and restore hearing.

In addition to working with acoustic neuromas, Manhattan Eye, Ear & Throat chief otolaryngologist Simon Parisier restores the hearing of patients who have **cholesteatomas** (chronic ear infections that can lead to facial paralysis or to meningitis) and performs surgery to restore hearing in patients whose middle-ear bones have become infected.

Both NYU and MEET draw praise for their work with cochlear implants, innovative devices implanted within the ear to restore hearing in the profoundly deaf. These hospitals were among the nation's pioneers in employing these devices (MEET performed the first cochlear implant on an adult in 1979).

Lenox Hill's department of otolaryngology is well known for Stanley Blaugrund, who is highly regarded for his expertise in **voice restoration**. When one of the two vocal cords becomes paralyzed, Blaugrund manages to insert a prosthesis in the back of the throat to push the paralyzed vocal cord toward the working one, improving vocal intensity. Blaugrund is also respected for his sinus surgeries, which he has been performing for 35 years (ever since his training at Mount Sinai). ■

Are You Considering Cosmetic Surgery?

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OPHTHALMOLOGY

Operation rooms devoted to eye surgery lead the way with lasers and radiation.

By Jennifer Senior

Thanks to rapid technological advances in ophthalmology, most eye surgery today can be performed on an outpatient basis. While that might sound like good news for patients, it often means that eye care takes a backseat in the nation's general hospitals so that resources can be devoted to patients who require overnight stays.

As a result, expert physicians and researchers in ophthalmology often gather at academic and specialty hospitals, even though many of the latter—such as Manhattan Eye, Ear & Throat Hospital—are struggling with the financial consequences of fewer inpatient visits and managed care.

Financial pressures notwithstanding, MEET and the city's other eye specialty hospital, New York Eye & Ear Infirmary, receive the highest marks from New York physicians for overall excellence. Both have state-of-the-art equipment and a large number of operating rooms dedicated exclusively to eye procedures. Both afford their doctors thousands of opportunities to operate and train other physicians. (In 1996, the Infirmary performed nearly 12,000 eye procedures, and MEET did 11,332.) And both are home to interesting research projects: MEET is currently taking part in a clinical trial that uses lasers to remove **cataracts** (see "The Latest Lasers Can Do," page 71); the Infirmary is a site for an NIH study on the effect of supertargeted radiation therapy on **eye tumors**.

THE BEST HOSPITALS

Not that the institutions are without their differences. The Infirmary's walk-in clinic, peerless in the New York area, handles a high volume of Medicaid recipients, and its 24-hour emergency room, the city's designated **eye trauma** center, has New York's most elaborate system for coping with ocular disasters: Its physicians routinely treat firemen with smoke-damaged corneas, car-accident victims with lacerated eyelids, and construction workers with shards of metal lodged in their eyes. MEET, on the other hand, serves a higher percentage of private patients, both at the hospital and off-site.

Of these two specialty hospitals, the Infirmary has distinguished itself as the better hospital to go to for **glaucoma** (a condition in which the eye pressure is elevated, imperiling the optic nerve). MEET, meanwhile, has a slightly stronger reputation in pediatric ophthalmology (**strabismus**, a condition in which a child's eyes don't move in tandem, is one of its specialties) and the laser treatment of retinal disease, such as **macular degeneration**. Both hospitals regularly use excimer lasers, new tools that correct **nearsightedness** in the almost-literal blink of an eye, and both are considered top-notch for **cornea transplants**.

In addition to the two specialty hospitals, New York Hospital–Cornell, Columbia-Presbyterian, and Mount Sinai medical centers have earned reputations for overall excellence in eye care, and in some cases have particular strengths to brag about. New York Hospital–Cornell Medical Center, for example, is renowned for the treatment of **ocular tumors**. The Edward S. Harkness Eye Institute at Columbia-Presbyterian, under the direction of Dr. Stanley Chang, has become a haven for those with **vitreoretinal disorders** (an age-related affliction that compromises vision). Mount Sinai has a first-class **glaucoma** center, where patients can take part in clinical studies on the newest available drugs to treat their conditions. (The hospital, for example, had a major hand in developing three drugs that have recently become available to glaucoma sufferers—latanoprost, dorzolamide, and brimonidine.) Mount Sinai is also developing a new procedure to cure myopia, which involves placing a synthetic ring under the surface of the cornea to change its shape. ■

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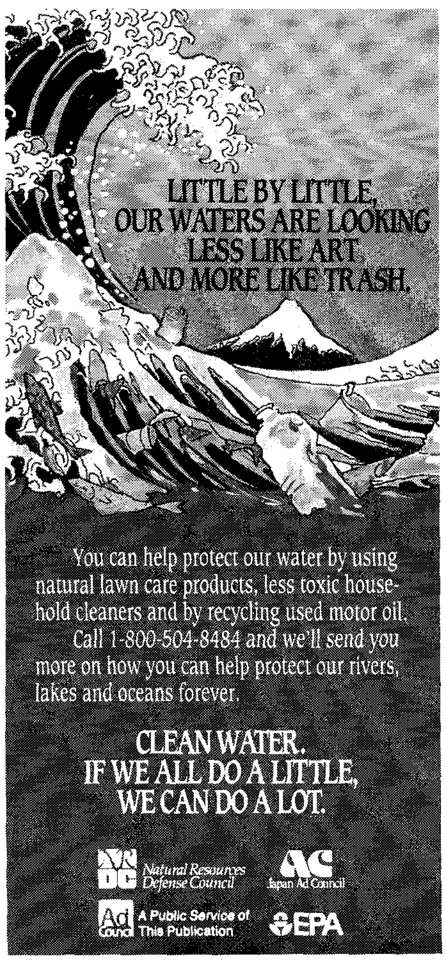

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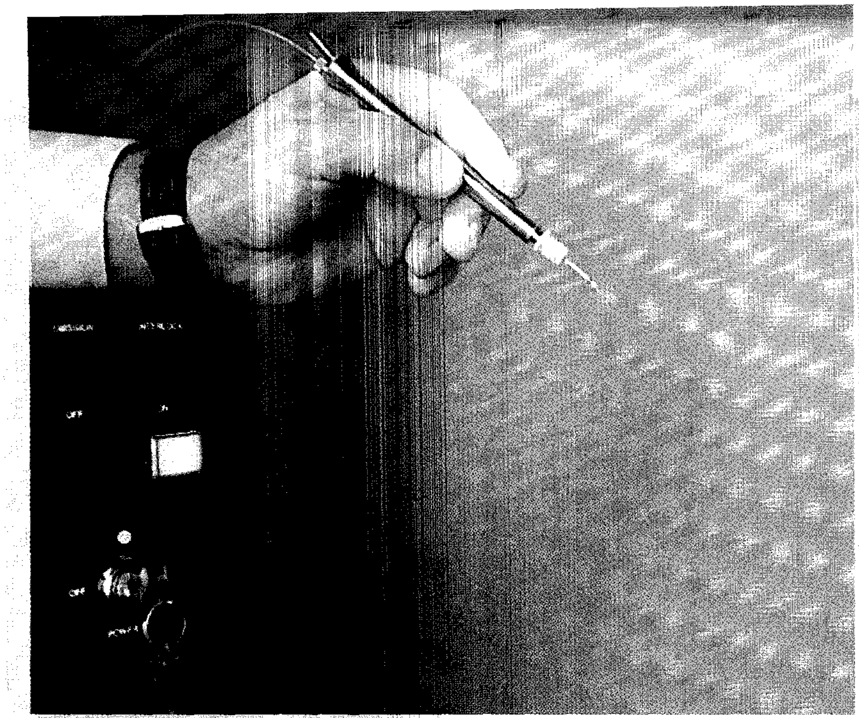


THE LATEST THAT LASERS CAN DO: CLEAR UP CATARACTS

ASK SOME EYE SURGEONS ABOUT cataract surgery and they become historians, regaling you with stories of how just a decade ago patients were practically bedridden for a week, prohibited from bending over lest the stitches in their eye break apart. Doctors still don't know what causes cataracts—the clouding of the eye's lens that occurs with age—but their removal is now done by inserting an ultrasound probe through a three-millimeter incision. Sound waves from the probe break down the cataract, an aspirator sucks it out, a new lens is inserted, and vision starts to return within a few days.

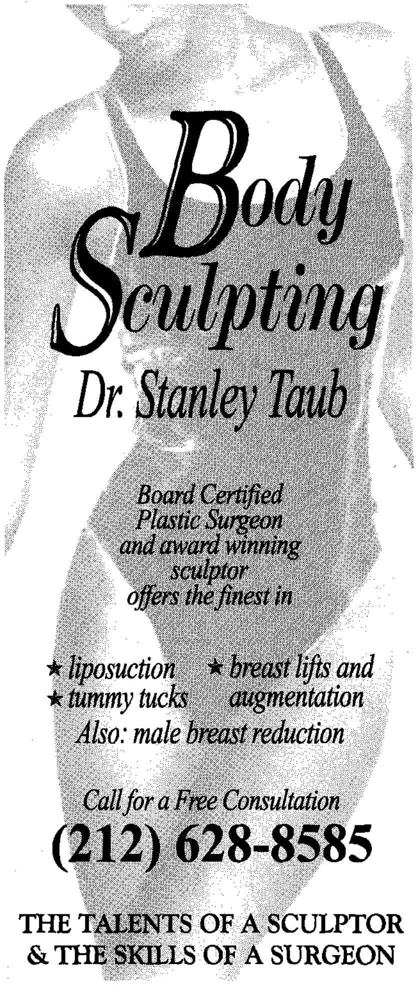
Still, the ultrasound method has a few drawbacks. "It produces heat, and heat can be somewhat deleterious to the eye," says Dr. Jack Dodick of the Manhattan Eye, Ear & Throat Hospital. Heat from the probe can actually burn and shrink corneal tissue, which can lead to corneal astigmatism. For the past six years, Dodick has been working on a probe for cataracts that uses laser energy, which is converted into ultrasound waves when it bounces off a tiny metal target at the end of the probe. This method produces no heat and makes a smaller incision, which is always preferential. "It promises to be the safer, quicker rehabilitation surgery of the future," Dodick says.

Dodick first tested his laser probe on already-removed cataracts in petri dishes. Then he tested it on rabbits. Then, working under an "investigational device exemption" from the FDA, Dodick removed cataracts from sixteen patients using his laser probe. The first was in 1991. One more hurdle: Although the probe makes only a one-and-a-half-millimeter incision, the size of the new lens that is inserted still requires an opening at least three millimeters long. "The new lens of the future would be a liquid injected into the lens capsule in the eye, which would fill out and fix itself into a more solid form," says Dodick. "Research is being done, but there are no clinical trials. But this laser technology will drive the development of that."

Dodick says his laser-probe patients have suffered no complications. Hospitals in Europe are currently planning larger-scale clinical trials. "It's nice for the inventor to invent the technology and say it works, but it needs to be corroborated by other people," says Dodick.

RUTH G. DAVIS

CATARACT ACT: The laser approach.



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LYME DISEASE

In the war against Lyme disease, an expert diagnosis is as critical as the correct cure.

By David France

AFTER MANY YEARS OF TRIAL AND error, we now know what constitutes effective treatment for Lyme disease if it's caught early on: three-plus weeks of oral antibiotics. But since only half of all people who've been bitten by ticks carrying Lyme disease will see the telltale bull's-eye rash—and research shows that standard blood-antibody tests can miss up to 60 percent of positive cases—the problem of timely diagnosis remains enormous.

Left undetected, the Lyme spirochetes (or bacteria) can invade the central nervous system and create multi-systemic chaos, subjecting an afflicted patient to arthritis, dementia, neuropsychological trouble, crushing headaches, shooting pain, and/or hallucinations.

Hundreds of New Yorkers are believed to have late-stage infections, which are even harder to diagnose. The most effective way to prove late Lyme is by testing spinal fluids—but even that test will not always yield a reliable indication of antibodies. The bacteria resist detection because they are not plentiful, even with acute disease. And results can vary wildly from one lab to another.

But reliable test results are crucial to the treatment process—especially for knowing when to continue or stop antibiotic therapy. So visiting the most engaged facility as soon as possible is key.

Like any other game of skill, the trick to diagnosing Lyme is practice. The doctors with the most experience are in suburbia, but there is one local alternative: Long Island Jewish Medical Center, in New Hyde Park, Queens, has been gaining respect for its quick and accurate diagnosing of early and late Lyme. There, specialists—three infectious-disease doctors, two pediatric-Lyme specialists, a neuropsychologist, a Lyme neurologist, and two lab scientists—report that they've developed a diagnostic test that relies on spinal fluids and has yielded a 70 percent accuracy rate.

Lenox Hill Hospital runs Manhattan's first Lyme center, open by appointment on Wednesdays. A good first stop for patients with a rash, the center will give you an antibody test and a prescription for oral antibiotics; unfortunately, the staff does not include a neurologist available for consultations.

At Columbia-Presbyterian's New York State Psychiatric Institute (in collaboration with doctors from the nuclear-medicine division), an interesting probe is being evaluated by Dr. Brian Fallon, a psychiatrist with the Lyme Disease Research Program. The test isn't definitive, but it can rule out depression, Alzheimer's, and certain anxiety disorders. In a soon-to-be-published review of a study involving more than 300 Lyme sufferers, Fallon will report that 70 percent had similarly abnormal blood flow in the brain, as shown by a test called SPECT.

THE BEST HOSPITALS

But the most experienced center nearby is outside the city, at the University Hospital at Stony Brook Medical Center on Long Island, which sees 2,000 patients a year. Stony Brook's clinic treats anybody with a rash instead of waiting for unreliable tests to confirm infection, as some city doctors do. (For a Lyme-related emergency, call 516-444-2599.) "If somebody comes here with a rash and headache? They're going to get a spinal tap, immediately—that can be central nervous system already," says Dr. Patricia Coyle, a leading Lyme neurologist there. "People who are not dealing with Lyme on a regular basis may not go the extra mile," she says. Depending on the results, she may put the patient on IV antibiotics right away. For late-stage disease, Coyle's lab uses a series of ultrasensitive tests, including an immune complex dissociation procedure that produces accurate results where other procedures fail. ■

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BEST BETS

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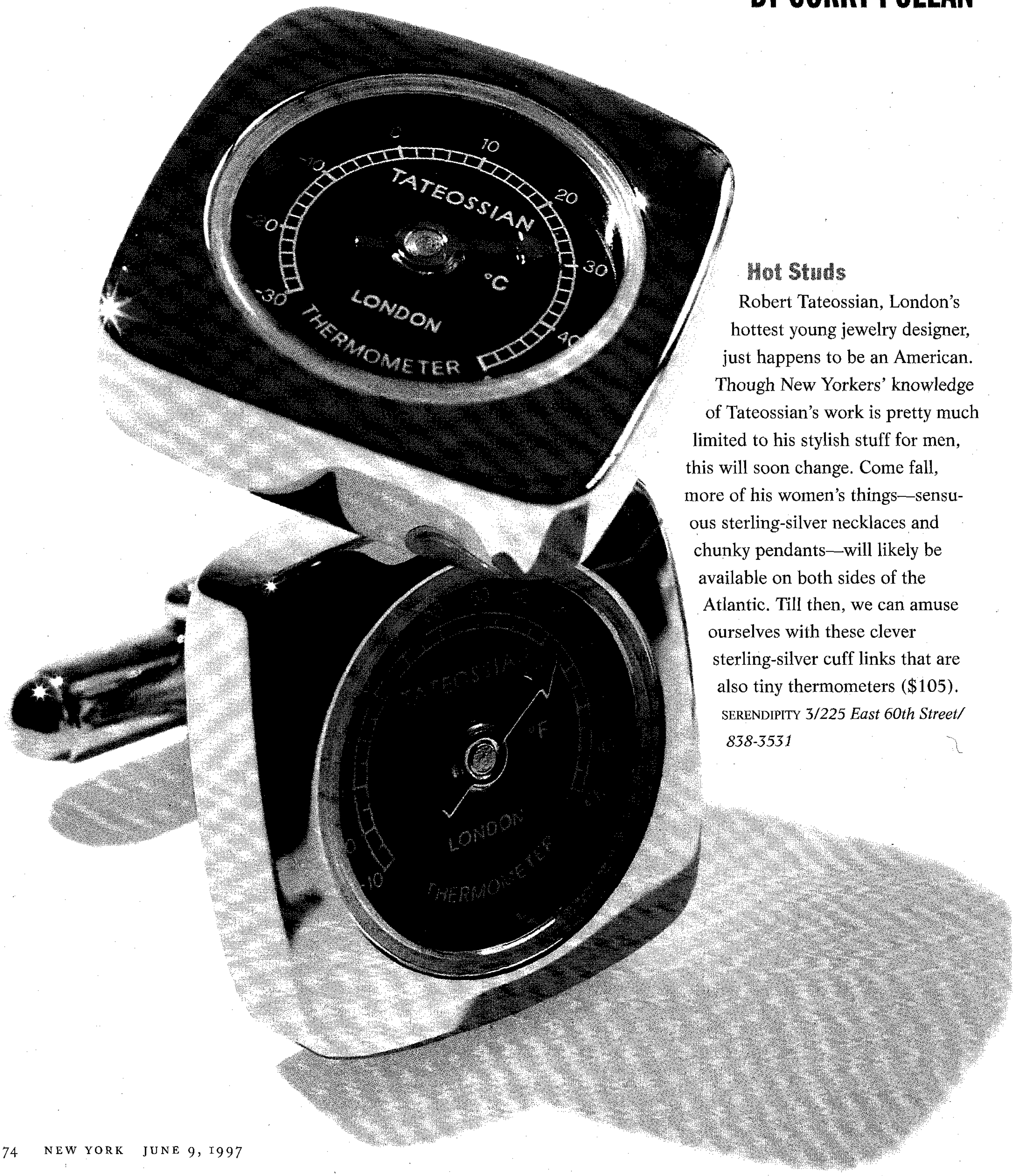
BY CORKY POLLAN



Hot Studs

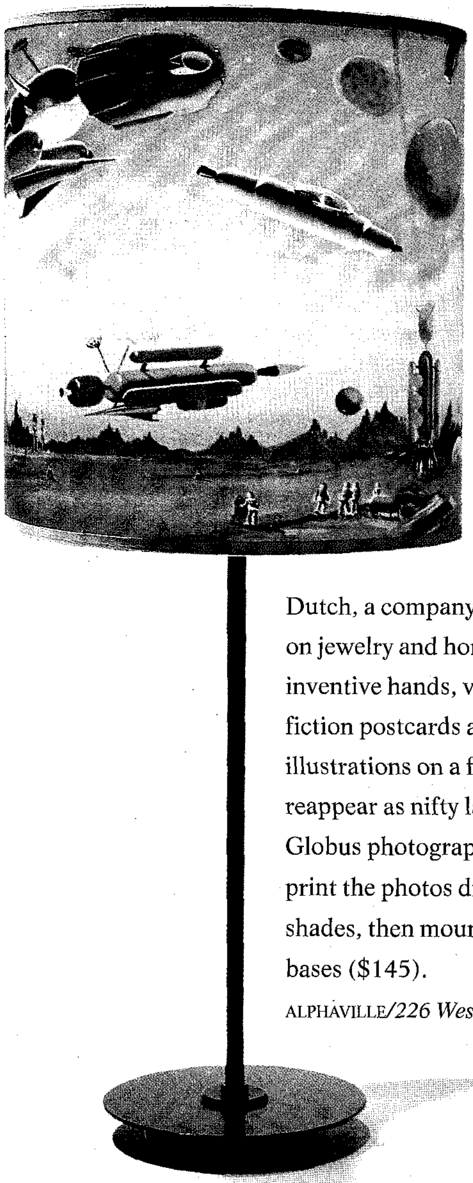
Robert Tateossian, London's hottest young jewelry designer, just happens to be an American. Though New Yorkers' knowledge of Tateossian's work is pretty much limited to his stylish stuff for men, this will soon change. Come fall, more of his women's things—sensuous sterling-silver necklaces and chunky pendants—will likely be available on both sides of the Atlantic. Till then, we can amuse ourselves with these clever sterling-silver cuff links that are also tiny thermometers ($105).

SERENDIPITY 3/*225 East 60th Street/ 838-3531*

Family Baggage

Elisa Casas is a whiz at the history of all things old; she's the owner of the 1909 Company, a vintage-clothing store. Yet only recently did she discover that the vintage Margaret Smith handbags she'd been amassing over the years are still being made. Smith began creating these wildly printed cloth bags in the forties as gifts for her friends. They proved so popular that she soon started her own business. After Smith died in the sixties, her family took over the company and began producing exact replicas. Like the originals, they have a fabric lining and zippered pockets and come in scads of patterns and colors ($85).

THE 1909 COMPANY/*63 Thompson Street/343-1658*



Made in the Shade

Jim Spinks and Ron Globus are the owners and designers for Winky & Dutch, a company that puts a playful spin on jewelry and home accessories. In their inventive hands, vintage English science-fiction postcards and space-age illustrations on a fifties lunch box reappear as nifty lampshades. Spinks and Globus photograph the graphics and print the photos directly onto Mylar shades, then mount them on simple steel bases ($145).

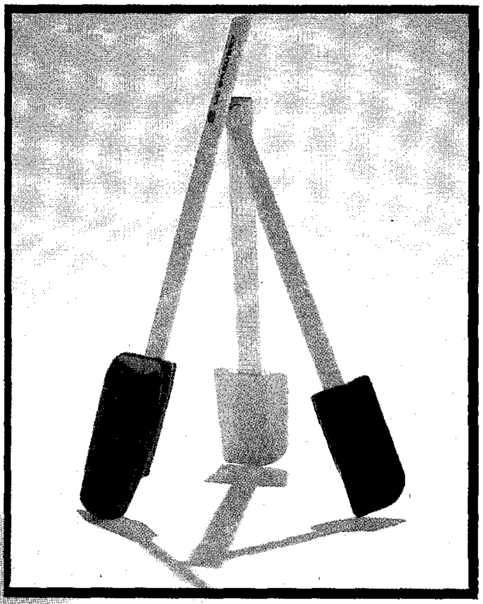
ALPHAVILLE/*226 West Houston Street/675-6850*

Silicone Ally

It's taken this long—till the cusp of the new millennium—for someone to design a really smart spatula: one that won't stain, burn, or melt. But Le Creuset (producer of cheery enamel-covered cookware) has done it! This French company's new spatula is virtually indestructible, because it's made of medical-grade silicone. And though it's immune to heat, it's soft and malleable; the vivid, non-fading colors are a plus ($5.99 and $6.99; in three shapes and five colors).

GRACIOUS HOME/*1220 Third Avenue, at 70th Street/517-6300*

ZABAR'S/*2245 Broadway, at 80th Street/787-2000*



SALES & BARGAINS DANY LEVY

High Fidelity

For those loyal to the city's phalanx of exorbitantly priced depots, it's **payback time**—*with shoppers'* **license to steal** *at Adrien Linford, John Rosselli, Donna Karan, and Berk.*

YOU'D BE HARD PUT TO FIND AN EXERcise instructor who tones up women both 80 and 20. But Marjorie Jaffe is just that—and she's celebrating the publication of her new book, *The Muscle Memory Method,* with a sale: usually $75 for a one-hour private lesson, her June rate is $50. *Back in Shape Studio, 37 W. 54th St. (245-9131); call for appointment; 6/2–6/30.*

Then There Were Three

TWO YEARS AGO, THE SMARTIES AT ADRIEN Linford realized that while there is definitely a limit to how much a spendaholic will blow on domestic trifles, personal adornment is an *entirely* different matter. Hence another outpost, Adrien Linford Essentials, was born. The personal-accessories shop is moving, so most prices are 30 to 50 percent off: Carrie Forbes tote, was $118, now $59; Bravura scarf, was $68, now $34. A week later, the homewares shop across the street chimes in with like discounts. *Adrien Linford Essentials, 1339 Madison Ave., near 93rd St. (426-1500); and Adrien Linford, 1320 Madison Ave. (289-4427); A.E., M.C., V.; daily 11–7; 6/2–6/30.*

Everything Old Is New Again

ANTIQUARIAN-CUM-DESIGNER JOHN ROSSELli's warehouse sale has antique and reproduction furniture and accessories culled from both his shop and his D&D showroom (as well as items from Treillage, the garden shop he co-owns with Bunny Williams) to sell at such prices: Coffee tables, were $3,000, now $600; armchairs, were $3,000, now $800. *John Rosselli Warehouse, 520 E. 119th St. (772-2137); A.E., M.C., V., and checks; Mon.–Wed. 10–5; 6/9–6/11.*

Berk in Stock

THOSE WITH A SOFT SPOT FOR BERK'S fleecy cashmere, take note. The Madison Avenue shop's looking to divest some fifteen cartons of Ballantine cashmere sweaters: cardigan, regularly $470, now $282; men's V-neck pullover, regularly $495, now $297. *Berk, 781 Madison Ave., near 66th St. (570-0285); A.E., M.C., V.; Mon.–Fri. 10–6., Sat. 10–5; 6/2–6/30.*

Donna's Summer

THE CONSUMMATE URBAN OUTFITTER, DONna Karan, is having her sample sale. Here's what you can snap up from both her namesake and DKNY lines. For women: jackets, retail $340–$425, now $205–$255; skirts, retail $160–$225, now $95–$135. For men: suits, retail $835–$1,420, now $500–$850; ties, retail $60–$75, now $35–$45. *Donna Karan, 40 W. 40th St. (for information, call 718-747-1656); A.E., M.C., V.; Tues.–Fri. 8–6:30, Sat. 9–5; 6/10–6/14.*

Staying Power

TO HELP OUT ALL OF SUMMER'S CHRONIC freeloaders, Gifts Organic delivers the perfect "thanks for having us" package laden with about-the-house things like chips and salsa, granola, marinade, juice, and sunblock. And wouldn't you know, it's on sale: Usually $85, it's now $77. *Gifts Organic (448-9611); 6/2–7/7.*

Must-Have Take-your-breath-away pretty is Ercole, a showroom to which plebe eyes are not usually privy. But this week, the TriBeCa spot filled with a mosaic of tables, mirrors, and other furniture opens to clear out discontinued stock. Smaller pieces like these votives (retail $45, here $15) as well as other, larger—and, yes, more expensive—items are priced near wholesale: Thirty-six-inch-diameter glass-mosaic table, retail $1,500, here $750; amber mosaic hurricane, retail $120, here $50. ***Ercole, 116 Franklin St. (941-6098); Wed.–Sat. 12–8; 6/4–6/7.***

Must-See The Metropolitan Design Group represents a crop of painfully cool fashion and home-accessory designers, and its sample sale takes a bit of the *ouch* out of the usual retail pricing: cotton and silk scarves, retail $30–$225, here $12–$90; frames, retail $40–$500, here $15–$150; leather handbags and wallets, retail $45–$325, here $18–$130. ***Metropolitan Design Group, 80 W. 40th St., fifth floor (944-6110); cash only; Thurs. 8–7; 6/5.***

Gracious Offers

THIRTY-THREE YEARS AGO, GRACIOUS HOME opened as a tiny hardware shop on the Upper East Side. Today, the upscale behemoth takes up an entire city block, selling everything from plungers to Rigaud candles. Now on sale are stock trim, tassels, and tiebacks such as: gimp, was $2.99 a yard, now $1.49; assorted fringe, was $6.99–$34.99, now $3.49–17.49. *Gracious Home, 1217 Third Ave., near 70th St. (988-8990); A.E., M.C., V., and checks; Mon.–Fri. 8–7, Sat. 9–7, Sun. 10–6; 6/2–7/4.*

Holding Court

POWERS COURT, A SHOP THAT PEDDLES tenniswear by Head, Tail, and others, is having a sale: warm-ups, were $135–$200, now $40–$75; separates, were $45–$65, now $15–$35; sneakers (by Prince, Nike, and others) were $49.95–

Photographs: top, Jason Schmidt; bottom, Steve Wisbauer.

$100, now $10–$50. *Powers Court, 132½ W. 24th St. (691-3888); A.E., M.C., V.; Mon.–Fri. 10–7; 6/2–6/13.*

Pedal Pushers

BICYCLE HABITAT IS DISCOUNTING ALL ITS Trek bikes and accessories: Trek 800, was $265, now $238; ATB U locks, were $32, now $25.50; padded underwear, was $30, now $24. *Bicycle Habitat, 244 Lafayette St. (431-3315); A.E., M.C., V., and checks; Mon.–Thurs. 10–7, Fri. till 6:30, Sat.–Sun. till 6; 6/5–6/9.*

To Tie For

TIECRAFTERS, THE MR. FIX-ITS OF THE TIE world, is offering 15 percent off all services: Cleaning, was $5.75 per tie or $23 for four, now $4.90 per tie or $19.55 for four; narrowing, relining, and such are also available. *Tiecrafters, 252 W. 29th St. and 245 E. 57th St. (629-5800); checks accepted; Mon.–Fri. 8:30–5; 6/2–6/13.*

She's Found Her Frill

LET'S JUST SAY THAT JILL STUART WENT A BIT frilly with this past spring's collection (though she did do some cute cherry-print Lycra numbers as well). Her sample sale has prices near wholesale: embroidered silk top, retail $154, here $55; Lycra dress, retail $163, here $50. *Jill Stuart, 275 W. 39th St., second floor; A.E.; Wed.–Fri. 11–6; 6/4–6/6.*

Source Revealed

ANTIQUE SOURCE, A TINY SHOWROOM DISplaying Victorian, Art Nouveau, and Art Deco curios and jewelry, is opening to the public: Art Deco pin by Trifari, was $395, now $175; Art Nouveau silver-plated frame, was $750, now $350. *Antique Source, 271 Madison Ave., near 40th St., suite 1008 (681-9142); A.E., M.C., V., and checks; Tues.–Sat. 11–6; 6/3–6/7.*

Schorr, Why Not?

A $10 BIKINI WAX IS JUST ONE OF THE SPEcials this month at Lia Schorr's tried-and-true salon. Others include: facial and light peel, was $56, now $42; pedicure, was $30, now $22; half-leg wax, was $25, now $19. *Lia Schorr Skin Care, 686 Lexington Ave., near 57th St. (486-9670); A.E., M.C., V., and checks; Mon.–Fri. 9–8, Sat. and Sun. till 6; 6/2–8/31.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

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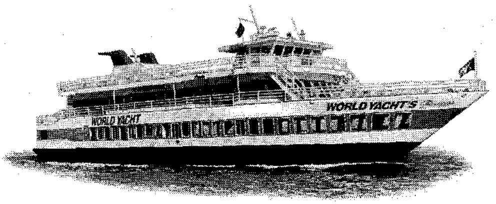

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MOVIES DAVID DENBY

We Spy

With his directing debut, 'Addicted to Love,' Griffin Dunne shows promise, nailing the obsessiveness of love, the intimacy of rejection.

That *obscura* object: Matthew Broderick and Meg Ryan spy on their lovers in *Addicted.*

Photograph by Barry Wetcher/Warner Bros.

A YOUNG MAN NAMED Robert Gordon wrote the first version of **Addicted to Love** back in 1989, and I can see why the producers who read the script at that time, Robert Newmyer and Jeffrey Silver, wouldn't let the project die—there's something obsessive and strange in the idea that holds one's interest. The movie that eventually got made, directed by the actor Griffin Dunne (it's his first feature), is a contemporary, halfway-perverse screwball comedy—a near-success that promises more for the future. Matthew Broderick has the James Stewart role—a Midwesterner, a mild-mannered astronomer named Sam who adores Linda (Kelly Preston), a beautiful blonde teacher. The two of them have a rather cloying, faithful-dog relationship (they take turns being the dog). In their little town, Sam turns his enormous telescope on Linda every day at noon, and she stops playing with her pupils and waves to him. But Linda is bored. She goes to work in New York for a while but doesn't come back; she leaves Sam for Anton (Tcheky Karyo), a French restaurateur, tough guy, and all-around great lover. Sam pursues her; he sets himself up in an abandoned loft on Wooster Street, right opposite the Frenchman's apartment, and, using a *camera obscura,* spies on the lovers, projecting an image of the goings-on across the street onto his own wall. He's joined in this peculiar vigil by Maggie (Meg Ryan), Anton's abandoned fiancée, who is some sort of downtown art person—a photographer, a motorcyclist who wears black leather and lots of eyeliner. Maggie quickly bugs Anton's apartment, and she and Sam sit there, day after day, watching and listening in masochistic pleasure and misery as their ex-partners eat, talk, and noisily make love.

At first, I admit, I wanted to walk out. Dunne's direction seemed glib, the sequences flatly unbelievable, and Meg Ryan miscast. Maggie initially enters Sam's crumbling loft by bursting through a glass skylight, though knocking on the door would have done just as well; some of the scenes are jumpy and cartoonish. But the picture settles down. A lot of *Addicted to Love* was shot at night, in SoHo, and the black, gleaming streets are both beautiful and slightly sinister; the night city of hip people has never looked better. As they watch, Sam and Maggie talk quite a lot, and Meg Ryan, suppressing her girlish smile, tries and almost succeeds in playing a tough, slightly flaky woman who's been badly hurt.

The material goes further into perversity than most Hollywood movies but, alas, not far enough. In the hands of a sophisticated, malicious European director like Buñuel or Chabrol or an independent like Canada's Atom Egoyan, *Addicted to Love* could have been deliciously dirty: The watching couple might have become so turned on by masochism that . . . well, your fantasies are sure to be as lurid as mine. *Addicted to Love* doesn't become erotic in that explicit way; instead, it goes Hollywood in screwball style. Sam and Maggie play all sorts of tricks on Anton, driving Linda away, destroying Anton's restaurant and then messing up his looks, until he's reduced to an enraged wreck. We seem to be in the middle of a rather nastily vengeful "comedy of remarriage" in which the original partners—or at least Sam and Linda—will get back together.

Addicted to Love takes an interesting turn: Sam insinuates himself into Anton's restaurant, as a dishwasher, and Anton takes a liking to him and pours out his soul. It turns out that he's something more than an arrogant stud. A buccaneer, a man who arrived in the States with nothing, he takes enormous risks, and if he's egocentric and overbearing, he is also formidable and wily in many ways. The Turkish-born Karyo, a considerable star in France, has some of Gérard Depardieu's big-jawed, ugly-handsome brio. Karyo is abrupt and decisive, with a threat of violence—he's almost overpowering. His Anton is older than Sam, and he knows what he's doing with women, and Sam is suddenly abashed—this guy, he realizes, is a lot more vital than he is. Maybe Anton deserves Linda.

Karyo lifts the movie out of formula, but the filmmakers are stuck for an ending. What to do with Meg Ryan and Matthew Broderick? They don't really go together. He's mild and reasonable, and she's hard and sarcastic (at least on the surface). Yet they have to be made to like each other—that's the way the plot turns—and so the ending is weak. In general, *Addicted to Love* is just strange and interesting enough to make one angry that it's not fresher and more daring. Griffin Dunne appears to have a talent for character observation and a serious interest in sex; he should cut his Hollywood ties altogether, work independently, and take his material as far into intimacy as he wants.

EXQUISITELY MOLDED FACES, SOFTENED BY natural light; Rubenesque lips, ripe and full; an enormous seriousness and responsibility before the world's sorrows—the children in **Ponette** are very beautiful, and perhaps beauty at this level of intensity is all we need. The 4-year-old girl Ponette (Victoire Thivisol) has lost her mother in a car crash, and writer-director Jacques Doillon tells the story of her grief entirely from her point of view. Ponette's father, young and tense, conscious of his responsibility yet also terrified, tries to console his daughter but then leaves, dumping the girl into the arms of her aunt, who lives in the country somewhere in the French Alps. The aunt does all she can, and so do Ponette's cousins, especially little curly-haired Mathias (Matiaz Bureau), who offers his protection with romantic tenderness and the readiness of a cavalier. But Ponette still has to bear up by herself. She does so by not letting go of her sorrow, holding to her grief as closely as she does to her little rag doll.

Jacques Doillon keeps the camera low to the ground and respectfully records lengthy conversations among the children, their metaphysical speculations and their ideas about marriage and love and singleness. Shot in the country, much of the movie is physically beautiful, and one has to say that these are exceptional, even idealized, children. Except for one moment, they don't chant, and I heard no poopy-doopy jokes, no Barney chatter. Neither pop culture nor vulgarity has touched them. Despite its concentration on grief, the movie is something of an idyll; the children are seen as profoundly serious. Doillon doesn't offer any "mature" view of death because, of course, there isn't any. Ponette manages her unbearable loss as well as anyone ever does. Flinching from nothing, she's a true heroine. ■

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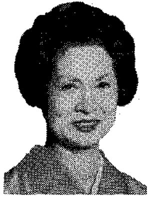

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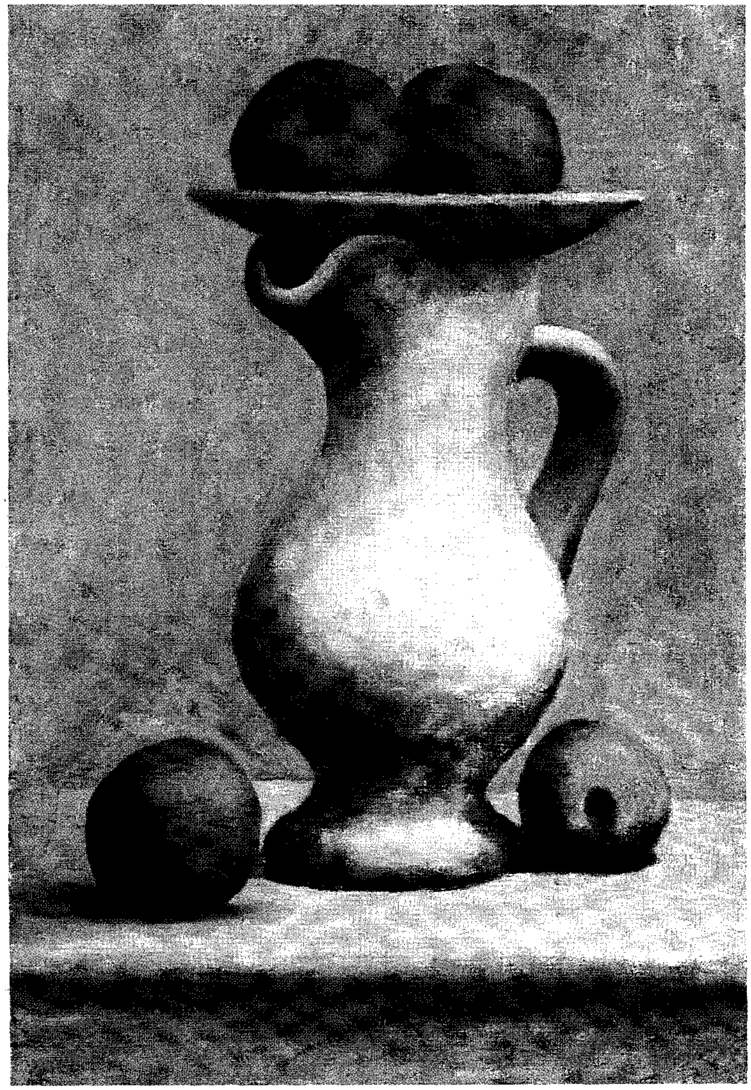
ART MARK STEVENS

Poetry in Motionlessness

MoMA's survey of modern still life, though dryly academic, manages to capture the philosophical flicker of our century.

Picasso's *Still Life With Pitcher and Apples* (1919).



According to Aristotle, the Greek master Zeuxis painted a still life so lifelike that birds tried to peck at the grapes. Critics often use this famous story to describe trompe l'oeil, the tradition in art that seeks to reproduce the appearance of things well enough to fool the eye. But the story is also remembered for another reason. It evokes a kind of Eden where we can finally charm away the sluggish resistance of the material world, entering into the spirit of things so completely that the birds themselves will come to hand. The story gives memorable form, in short, to our restless longing to re-enchant the world.

Great still-life painting, whether it is realistic or not, invariably has this element of enchantment: Proust called Chardin's sober rendering of pots and pans witchery. Since still life became an independent genre in the seventeenth century, however, artists have also used it for moral or philosophical purposes, notably to deliver lessons about how to view and treat reality. A table can serve as a metaphorical stage, a miniature theater of the real from which one can convey a moral or philosophical conception of the material world. Apart from his witchery, for example, Chardin honors the simple verities of the middle-class hearth. A Dutch painter, in turn, may turn flowers and silver into a symbol of both the joy and the fleetingness of earthly life and riches.

Objects of Desire: The Modern Still Life, which recently opened at the Museum of Modern Art, is a thoughtful show torn between these two traditional aspects of still life. Organized by Margit Rowell, the chief curator of the Department of Drawings at MOMA, the exhibit includes about 130 works by 71 artists. She has parsed the subject into ten thematic sections that generally follow the textbook evolution of twentieth-century modernism. "Anatomies of Structure" focuses upon Cubist still life, for example, whereas "Real Fictions" addresses the Dadaesque treatment of objects, "The Mechanisms of Consumer Culture" displays Pop Art, and "Postmodern Simulacra" looks at the work of recent artists.

As these titles indicate, Rowell emphasizes the cultural and philosophical underpinnings of still life. This reflects today's academic approach to art, which values the social origins of artworks and any challenge to conventional definitions of the genre. The show opens with a Cézanne, *Still Life With a Ginger Jar and Eggplants,* in which the picture plane tilts forward. Thereafter, objects rarely rest easy in space. (Our century slides off Cézanne's table.) By systematically organizing the century's still lifes according to their conceptual perspectives, Rowell creates an astonishing philosophical flicker: One walks past, among other diverse works, Duchamp's *Bicycle Wheel,* Soutine's *Carcass of Beef,* Oldenburg's *Soft Typewriter.* There is nothing still in modern life.

But Rowell's conceptual harness also chafes. She has selected many great works, including some less-familiar ones (such as Le Corbusier paintings), and she has deftly installed them. She has a good eye and sometimes a light and imaginative touch, as in her selection of Wolfgang Laib's mysterious *Milkstone* to end the show. (The work is a rectangular slab of white marble wet with milk.) But one rarely shakes the hup-hup of the forward march. The classifying approach allows for little that is open-ended or exploratory. Many pictures could fit under more than one heading and appear awkwardly confined by their labels. Nowhere is serious intellectual respect paid to witchery.

Conveying that aspect of still life in a philosophically sound rather than a limp poetic manner is very difficult.

Photograph courtesy of The Museum of Modern Art.

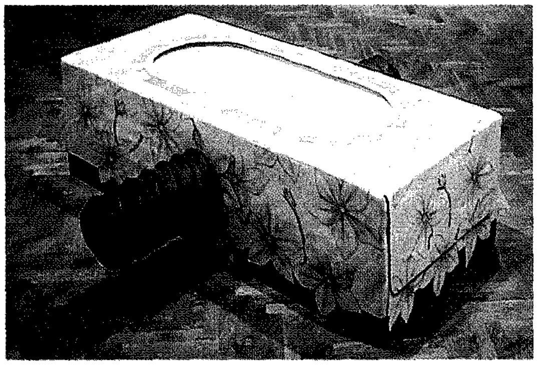
But that is no excuse. Presenting and discussing one Matisse still life under the rubric "The World As Perceptual Field" and another under "Anatomies of Structure" simply rings false. Whatever the value of the lessons delivered, the leaden phrases cannot even begin to take the measure of the experience that Matisse provides. Things like this make the show seem unduly schoolish and authoritarian, heightening the inevitable complaints about what's in and out. Of course, when 71 artists are represented, admirers of the excluded will always take offense: "You mean Georgia O'Keeffe can't get into a club with 71 members?"

That comes with the territory. I admire provocative confidence about what counts, which forces viewers to think about what they value. In particular, Rowell was very courageous, if politically foolhardy, to include so few women and minority artists. Women have a forceful claim upon the intimate and the domestic, which are classical concerns of the genre. She must have known that selecting only a small handful of female artists would enrage many people. The implication is that she picked for quality and to suit her themes, which are defensible reasons. Do we believe that the quality of a still life derives from the gender or race of the artist who painted it? Should Zeuxis make the cut because he's a Greek? Or birds become art critics because they know what they like?

But Rowell should also have addressed more directly why she excluded certain figures. If she doesn't think that even early O'Keeffe makes the grade, she ought to explain her reasons at some length. That would be useful. One irritating peculiarity of museum catalogues is that they are almost never frank enough about the aims, positions, and views of the curators. They are always full of subtexts. In a retrospective, for example, you will rarely find an important negative appraisal or even an expression of uncertainty about a particular picture or period of an artist's work—with the result that the catalogue is often bland, rah-rah, and obfuscatory.

The most serious exclusion of this particular show—also insufficiently discussed—is not women. Its tip-off comes in the treatment of the Italian master Giorgio Morandi; he is represented by an early and rather atypical work that Rowell places in her "Metaphysical Painting: Modern Classicisms/Ideal Geometries" category. However, the later and greater Morandi, whom she slights, moved away from the metaphysics of De Chirico, eventually becoming the symbol of a significant, idiosyncratic resistance to the evolution of modernism after Duchamp. As painting became less important to mainstream modernism—as the influence of Duchamp became paramount in postwar art—Morandi's humble paintings of bottles and vases retained the tradition of formal thoughtfulness, careful brushwork, and the modest contemplative spirit. He is our heir to Chardin.

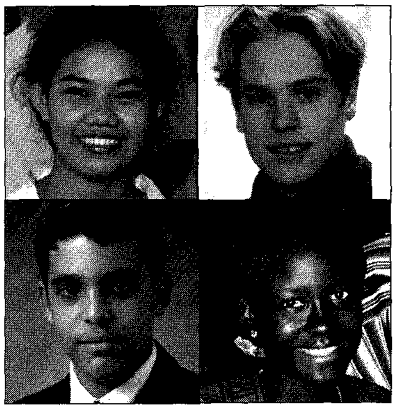
This show ignores the many and varied painters who have worked, and continue to work, under Morandi's star. There is no Porter or Freud or Arikha or Bailey or Blaine, to name only a few. You don't have to like all such painters. You may consider their best work minor because they do not challenge convention in the conventional modern manner. But it is an extraordinary snub to find no place for their strongest work in a very large survey of still life. Their failing, presumably, is that they hold on to painterly values and are "representational" in a way that conveys too little postmodern irony. This is judged philosophically unworthy, an inadequate reflection of the late twentieth century. Which is an example of how our ideas can blind.



Robert Gober's giant box of tissues (*Untitled,* 1994–95).

Wayne Thiebaud, WHO DID NOT MAKE THE CUT at MOMA's still-life show, is now the subject of a small show at the Allan Stone Gallery. It's part of Thiebaud's appeal that he is not easy to categorize. He could have made the A-team of Pop Art, for example, if only he had given up the luscious, painterly brushwork that some critics consider old-fashioned. He might then have adopted a cooler, more ironic surface, capturing the air of calculated pretense and shadowy "simulacra" that characterizes today's culture. But I'm glad he stayed Thiebaud. The way he renders an ice-cream cone, for example, contains marvelous visual wit; he can make the paint almost become the goop. More important, he creates a sensation of uncertainty that is original. What exactly is his response to that ice-cream cone? Thiebaud is an elusive master of the awkward space between the personal and the impersonal, between serious formal values and goofy subject matter. He can therefore convey the edginess of contemporary culture—where the silly can suddenly slip into the serious or the earnest upend into farce.

Photograph courtesy of The Museum of Modern Art.



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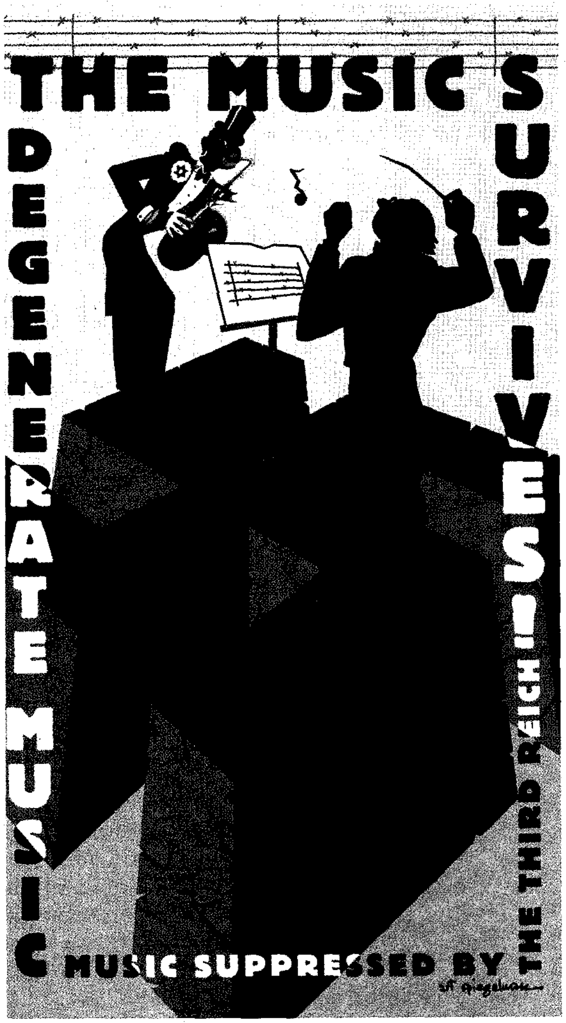
Hear No Evil

Dozens of composers were suppressed by the tastemakers of the Third Reich. Decca/London is gradually restoring some of the forgotten names to respectability.

A BRIEF NOTE ON THE CD JACKETS OF DECCA/London's Entartete Musik series tells us that the music on these discs "consists of works by composers suppressed or displaced during the political troubles of the 1930s–40s." What a complex, tragic tale lies behind that deceptively simple statement, and each new release in this project adds another jolting chapter to the plot. By the late thirties everyone knew that the cultural politicians of the Third Reich were systematically purging concert halls and opera houses of what party tastemakers considered unhealthy influences: atonality, jazz-inspired works, anything by Jewish composers, and other "*entartete*" (degenerate) elements that presumably threatened to pollute the clear stream of German music. Only now, though, do we have a better idea of what was lost and forgotten and, in the process, how many lives were destroyed. Beyond that, we're also being shown how drastically the natural evolution of music history in Europe may have been disturbed and how profoundly the cultures of other countries (the United States most of all) were altered as composers, performers, teachers, musicologists—many of them members of Europe's musical elite—fled into exile.


THE MUSIC SURVIVES!
DEGENERATE MUSIC
MUSIC SUPPRESSED BY THE THIRD REICH!
AS piegelman

Gross indecency: How the Third Reich demonized "degenerate" music.

Illustration by Art Spiegelman.

Among the new releases is a major operatic discovery: *Die Vögel* by **Walter Braunfels,** who, unlike his more unfortunate colleagues, suffered a comparatively benign fate. Born in 1882, Braunfels was one of Germany's most respected and performed composers when the National Socialists discovered his mixed parentage, removed him as director of the Cologne Academy of Music, and banned his works. He lived out the war in safe seclusion, but by 1945 musical fashions had passed him by and he was a forgotten man when he died in 1954. Loosely based on Aristophanes' play *The Birds, Die Vögel* was a huge hit at its 1920 premiere in Munich, receiving 50 performances in two years. Bruno Walter conducted, and, much later in his memoirs, he recalled the opera as "a noble and lovely work" that deftly blends the worlds of birds, men, and gods into a sunny operatic allegory. This late-Romantic score is lush, tuneful, and superbly crafted, brimming with a creative freshness and optimism that must have raised the spirits of many stressed-out German operagoers in the twenties. Decca/London's ardently sung performance (448 679-2), recorded in Berlin with Lothar Zagrosek conducting, certainly raised mine, and staged revivals of such an entrancing, life-enhancing fantasy cannot be far off.

Franz Schreker (1878–1934) was even more famous in his day than Braunfels, and by World War I his new operas were as eagerly anticipated and as frequently produced as those by Richard Strauss. But when Strauss pulled back after *Salome* and *Elektra,* Schreker plunged ever deeper into dark Freudian waters to create psychosexual dramas written in an increasingly twisting, iridescently shimmering chromatic musical idiom. It eventually became too much for the Nazis. Branded as "a Jewish scribbler—there was no sexual-pathological aberration he would not have set to music," Schreker was so shaken by public disgrace and the loss of his teaching posts that he suffered a stroke in 1933 and died a few months later. Performances of his music ceased immediately, and after the war, Schreker, like Braunfels, was dismissed by a new generation of modernists as hopelessly passé. We are only just now beginning to reassess a formidable compositional talent that once held Germany and Austria spellbound.

In 1918 Schreker wrote his masterpiece: *Die Geze-*

ichneten (untranslatable—*Those Branded by Fate* will have to do), a tortured love triangle involving a beautiful consumptive artist, a hideously misshapen nobleman, and a handsome oversexed adventurer who clash and self-destruct while a dissolute court in Renaissance Genoa carries on with florid abandon. It's lurid all right, but Schreker portrays these damaged people with keen psychological insight and dramatic power, and his score fairly bursts with ecstatic energy. No wonder the opera was performed everywhere for a time. It's a shame that the recorded performance (444 442-2), with a variable cast and Zagrosek once again in charge, does not linger more lovingly over the musical beauties, but no one with a taste for *fin-de-siècle* operatic fare at its richest and most exuberant should miss hearing this luscious work.

Both Braunfels and Schreker went on to explore different stylistic options after enjoying these early triumphs. Had they been allowed to continue their work undisturbed, there's no telling where it might have finally led or what place their music might have come to occupy in the international repertory as the century wore on. Their younger contemporaries, gifted composers who perished at an early age in concentration camps during the forties, left us with even fewer clues. Many were sent to the infamous "model camp" at Terezin, where they composed their last works before being shipped off to the gas chambers in Auschwitz. **Pavel Haas** and **Hans Krása** were among them, both born in Czechoslovakia in 1899 and eager participants in modernist trends of the twenties and thirties: neo-classicism, jazz, and experiments with new tonalities, traits that characterize the three scores recorded by the Hawthorne String Quartet (440 853-2). Haas was a Janáček pupil, and that master's lyrical spirit hovers tenderly over his ravishing Quartet No. 2, written in 1925. Krása was just 22 when he composed his only string quartet, a work influenced by the expressionistic gestures of the Second Viennese School, a style that he already manipulated with bold individuality. One hopes to hear more of both composers on future Entartete Musik releases.

Ironically, it was only after **Viktor Ullmann** arrived in Terezin in 1941 that he managed to focus his creative energies and find a distinctive compositional voice. Virtually all of his significant works were written to be performed by his fellow inmates, and among the most compelling is the one-act opera *Der Kaiser von Atlantis*. In this wry parable, a dictatorial emperor named Overall (a caricature of guess who) declares total war, but Death rebels and even denies his comforting touch to the terminally ill unless the emperor will agree to be his first victim. Not surprisingly, the opera never reached the stage in Terezin—rehearsals had scarcely begun before composer, cast, and audience were sent to a death camp—but the score was preserved and recently has become something of a repertory piece with small groups. It is a poignant but utterly unsentimental statement, with haunting musical references from Mahler to cabaret, and the recorded performance (440 854-2), again led by the ubiquitous Zagrosek, is mesmerizing.

Schoenberg, Stravinsky, Weill, Hindemith, Korngold, Krenek, Milhaud—important European musicians by the dozens emigrated to America after 1933, and the full extent of their impact on the country's musical life has never been adequately studied. A new Entartete release, conducted by John Mauceri (452 481-2), considers three compositions written on the West Coast by one of the most influential of these imposing personalities, **Arnold Schoenberg,** who lived as an exile in Hollywood from 1934 to 1951. A project to write the film score for *The Good Earth* came to naught—one can scarcely imagine this austere biblical figure dealing with the moguls of MGM—but the notorious inventor of the twelve-tone method did unbend enough to write the three accessible scores heard here: the Chamber Symphony No. 2, a Suite for String Orchestra, and the Op. 43b Theme and Variations. The music may be comfortingly tonal, but the language is characteristically rigorous and densely packed with intriguing information well worth anyone's attention, especially in these thoughtfully imagined, superlatively played performances.

It's no secret that the major classical record labels are in deep trouble right now as they desperately search for ways to be both artistically relevant and commercially viable once again. Decca/London's Entartete Musik series manages to be both. A huge repertory of valuable music is being recorded, much of it for the first time, and apparently there are plenty of interested music lovers out there eager to investigate it. Beyond that, many of these rediscovered works are being taken into the repertories of European orchestras and opera companies—Berthold Goldschmidt, for example, a composer who, before he died last year at age 93, suddenly emerged from 50 years of obscurity and neglect to find his "*entartete*" music being performed everywhere. It's ironic that Decca/London was also the first to unleash the Three Tenors on the world—can classical music get any more "degenerate" than that? After that wretched pop trio is long forgotten, the label's work on behalf of a generation of unjustly treated composers will surely remain as a phonographic landmark. ▬

Solutions to last week's puzzles

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DANCE TOBI TOBIAS

Misalliances

From the American Ballet Theatre, a striking prince of a dancer for whom there's no princess; a modern choreographer who tries to tackle a full-scale ballet.

JUST NOW, THE ONLY STIMULATING FEATURE OF THE **American Ballet Theatre** season is a handful of the company's featured dancers. (The engagement at the Metropolitan Opera House runs through July 5, so there's still time for new developments.) The most exciting of the performers is Ethan Stiefel, late of the New York City Ballet. He combines uncannily perfect classicism with a virtuoso technique that leaves even dynamos like his appealing colleague Angel Corella in the dust. To this rare combination of strengths, Stiefel adds a commitment to acting. It's not stock emoting that's generic to the role at hand—from soulful hero in *Swan Lake* to acrobat-clown Jester in *Cinderella*—but the stirring result of a drive to explore psychological motivation. If Stiefel's refusal to allow a single empty gesture results in occasional overkill, his impulse is more than welcome in the emotional void apparent these days in most ABT performances.

And yet the Stiefel phenomenon doesn't provide unmitigated joy. The 24-year-old dancer is as perfectly proportioned for classical dancing as he is technically and stylistically pure; in other words, he's a born prince. But he's really too short to be entirely convincing in the very roles for which he's otherwise a natural. On the other hand, he's too refined anatomically for what ballet lingo terms *demi-caractère* parts—the brasher types with a touch of the earth about them, like Franz in *Coppélia.* Some say this typing is outmoded in dance; I believe it's not outmoded in dance that incorporates narrative or even just character any more than it's irrelevant in daily life. Physical cues strongly influence our reading of temperament. A further problem with Stiefel is that it seems he can't be mated. His partnering of the Bolshoi-bred prima Nina Ananiashvili was disastrous; she looked about to devour him. A more logical teaming with the less monumental Paloma Herrera yielded little more rapport. I don't know whether the problem is narcissism, mere egotism, or simply the absence of Ms. Right, but to date, Stiefel obdurately remains a solo angel.

Herrera herself is moving steadily from child prodigy to ballerina status. She has softened her unerring attack to the point that in *Swan Lake,* her plaintive Odette and her satanic Odile seem to be two aspects of the same person, although, according to the story, only poor Prince Siegfried is supposed to confuse them. To a certain extent, I miss the raw dazzle of her dancing in the first seasons of her professional life; I hope she's not going to get too ladylike. However, the voracious will to achieve—as central to the forming of a ballerina as the right body, technical prowess, and artistic sensibility—is still very much in evidence. It will eventually make her a credible Swan Queen, despite the fact that she's physically too much of a *demi-caractère* type to be one's instinctive choice for the assignment. As Cinderella (a folk heroine), she's already a darling.

The most peculiar aspect of the season thus far has been the enthusiasm for Irina Dvorovenko, suddenly thrust into leading roles and fêted by a public frantic for newness. Because Dvorovenko's rank is corps de ballet, not soloist or principal, she is being perceived as an overnight phenomenon, a "discovery." In truth, she's a seasoned if only mediocre professional, having danced a slew of traditional leading roles with her former company, Russia's Kiev Ballet. She has a very high extension without any majestic sweep to it, feeble feet, and an odd immobility in her neck and handsome face that contributes to her overall flat, brittle look. Surprisingly, she lacks the deep-dimensioned plasticity imposed upon Russian dancers from their first plié. Dvorovenko performs certain isolated steps very prettily and all of her assignments with a commendable show of confidence. Neither orig- *(continued on page 87)*

Ethan Stiefel and Paloma Herrera in *Swan Lake.*

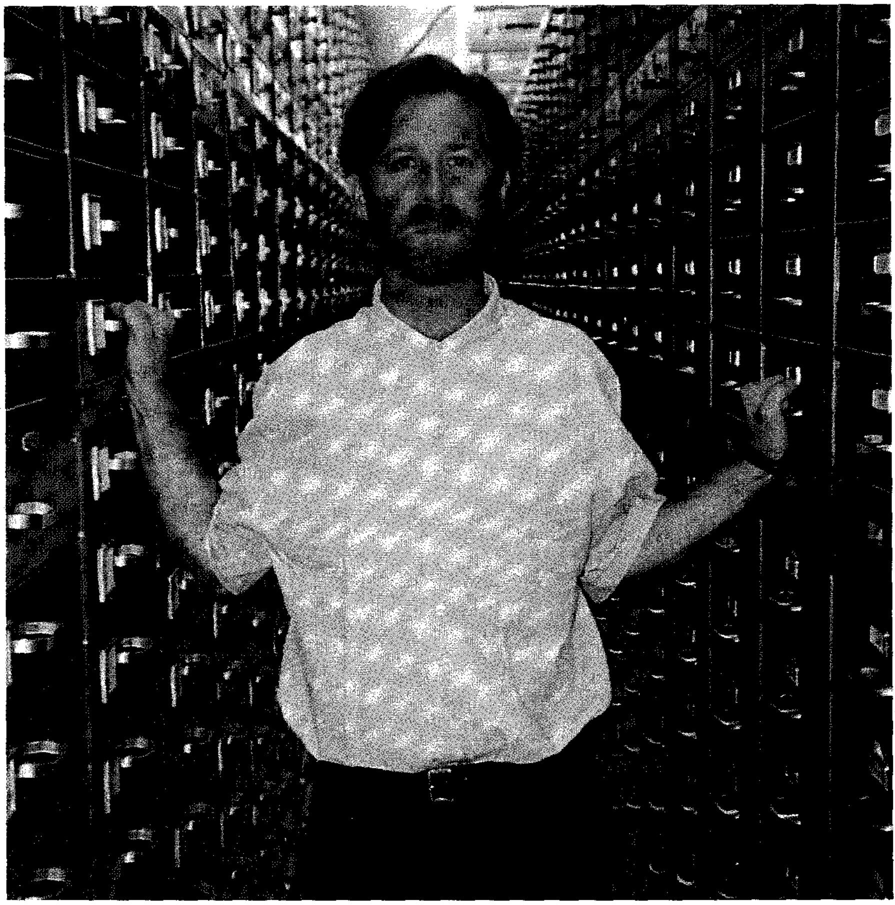
Photograph by MIRA.

JOHN LEONARD

Oscar, a Grouch

The family portrait his father concealed Alan Berliner pieced together from estranged siblings and an ex-wife—the filmmaker's mother.

OSCAR BERLINER PROFESSES disappointment with his son, who could have been a lawyer, or maybe even an accountant. Instead, as in **Nobody's Business** (Tuesday, June 3; 10 to 11 P.M.; Channel 13), Alan Berliner shoots a lot of film. This isn't a job, sneers Oscar; it's a "handout," paid for by foundation grants from the usual public-television suspects. Even worse, the target of his son's camera this time is the father himself—a retired sportswear salesman and a first-generation American grouch. Oscar is not the least bit interested in reminiscing about his own life, or in remembering his émigré-Jewish parents, the Poland or Russia they came from, the *shtetl* they left behind, or any Old Country relatives who might have vanished into death camps. Nor is Oscar at all curious about the whereabouts and well-being of his ten brothers and sisters, much less a multitude of second cousins. And he would rather not discuss his long-ago divorce from the Sephardic Egyptian actress who was Alan's mother. About that marriage, Oscar asks: "Would I do it again? No." Nevertheless, *coulda . . . woulda . . . shoulda* . . . are indulgences he declines.



Father's day: Alan Berliner searched Mormon archives for news of his father's family.

Between on-camera rounds with Oscar, Alan intersperses footage from a prizefight; the bell clangs to signal a change of topic or tactics. Also, images of water dripping, as if to torture slowly. And a freeze-framed Oscar, immobile as a Buddha in a swirl of crowded cityscapes. Alan's blonde and vital mother, singing Edith Piaf songs, must have been the single exotic act in Oscar's life. Alan's wry sister says of their father that at least "he's got two children who give a shit about him." The witnesses include those voluble missing cousins, tracked down by Alan in the Granite Mountain archival crypt of Mormon microfilm near Salt Lake City. The past waits in ambush. A son has assembled a dossier on his father. He opens, for our inspection and Oscar's, a time capsule of old snapshots and flimsy identity cards; of yeshivas and weddings and graveyards; of birth certificates, divorce decrees, and army buddies on a World War II championship softball team. Surprisingly late, we discover that Oscar is mostly deaf; he has been lip-reading his son's impertinent questions. This seems more symbolic than anybody should have to bear, even on public television.

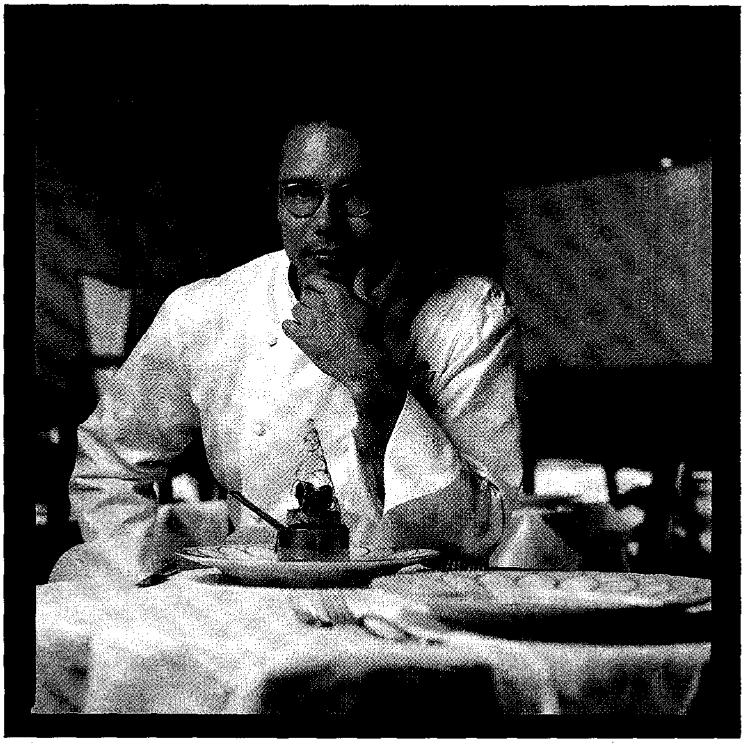
But, of course, the dossier is less a bill of indictment than a complicated sort of valentine. Just as Alan shoots his father, so Oscar, once upon a time, took 8-mm. home movies of his infant children. We see these too. We see this father being a father and obviously determined to do a better job of it than his father had—Alan's cold, distant, and unloving grandfather, a Lower East Side tailor who should have been a Polish rabbi, who sutured with a sewing machine. And we even see Oscar as a grandfather, patient and doting, quite as if this man who "could sell virtually anything to virtually anybody" hadn't spent most of his friendless middle age, after his children grew up and went away, eating alone every night in a restaurant. "Big fucking deal," says Oscar. Well, it is. I am reminded most of all of Herman Roth, Philip's father in the memoir *Patrimony*. For Herman, if a man wasn't made of memory, he was made of nothing, yet, like Oscar, he embodied for his son what Philip calls the "vernacular," which is not only a language and an attitude but also a survival skill, "unpoetic and expressive and point-blank." Our love for such a father, neither senti- *(continued on page 110)*

Photograph courtesy of Alan Berliner.

THE INSATIABLE CRITIC GAEL GREENE

Stepping Up to the Plate

At Aja in the Flatiron district, Gavin Citron flaunts his fusion wizardry. SoHo's Cascabel gets a jump start from the savvy cooking of Sam Hazen.



Aja vu all over again: Chef Gavin Citron carries the fusion torch.

Aja IS JUST A JOT LESS BIZARRE THAN IT WAS when I first discovered Gary Robbins, splattering all the perfumes of Asia into his sauce pots and playing Frank Gehry on the plate. The leaning trapezoids and gold lamé have been ripped from the walls for a more soothing wood-paneled effect. But the towering loft space is still a weird hybrid. It blasts like a disco. The bar-lounge has the tingle of a clubby mating scene. A dense forest of potted foliage may spare serious diners visual pollution but not the clamor. There don't seem to be enough waiters, and the busboys are clearly trained to stand at ramrod attention, ignoring all signs of diners' desperation. Aja is still not the most likely setting for serious pilgrims stalking cuisinary theatrics. And that's exactly what young Gavin Citron is cooking up in the kitchen.

Stepping into Robbins's clogs must be a little like taking over for Julie Andrews in *Victor/Victoria.* You want to tap-dance on the edge of the abyss, but you can't be a slavish mimic. So there Citron is, with one or two of his signature putterings from days at Onieal's Grand Street, using many of the same modish elements of East-West fusion, creating an astonishing pastiche that is quite delicious. And if Robbins was the irrepressible Lacroix of tall food and his mentor, Alfred Portale, the elegant Givenchy, Citron's voluptuous leaf-strewn stackables strike me as Ungaro at his most sensuous.

That first quiet lunch is a pleasant shock, though admittedly sleepy and slow, as if the house is surprised anyone showed up. Wary of the willy-nilly couplings on the menu, I want to dismiss the special lobster (prawns on the new summer menu) seviche in a martini glass as fruit salad with minced crustacean. But the pert freshness of sweet tropical fruit, mellow bits of avocado, tomato tang, and chili afterkick conquer intellectual objections. Tart-sweet fruit also studs the fragrant tuna tartare, and the optional raw quail egg sits in a rice-cracker curlicue. Though the perfectly cooked mango-flower-tea-poached salmon with its froufrou of daikon sprouts lacks seasoning, it gets a lift when dragged through the sensuous Penang curry broth. Taro-root chips are an attempt to recast marvelous pulled barbecued pork on a caramelized-onion bun as Asian (an allusion, no doubt, to Genghis Khan's summer vacation in Kansas City). And the enchanting "fruits of the forest" potpie—crème brûlée and smartly citric berries in a copper cassolette—has me eager to return.

My dinner guests are typical New York cynics, romantics burned once too often. The menu's hodgepodge of ingredients sets their teeth on edge. Skillet-seared salmon with sweet-bean-salmon hash, asparagus, apple-smoked bacon, and mushroom-beet sauce? Is Citron kidding? Pan-roasted guinea hen with Russian-crab-and-foie-gras dumplings, artichoke, and asparagus in lemongrass bouillon? But we must be loving it, because our plates are going to the dishwasher already cleaned.

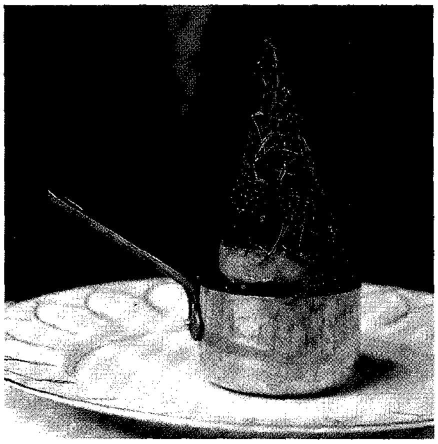
"You can see all four of these appetizers were curated by the same guy," our museum pal observes as he deconstructs a mini–Lipstick Building of goat cheese, sweet peppers, and beets, dappled with curls of cilantro ivy. On paper, roasted foie gras with asparagus, morels, summer truffles, and ramps on caramelized-pear polenta sounds preposterous. Taste buds disagree. An oyster wearing a wasabi-green brooch and an *X* in lemon-peel slivers crowns layerings of octopus, cod cheeks, and pickled ginger. Braised rabbit and wild mushrooms tasseled with curly cress nest in buttery egg noodles. Calamari is piled on a salad of shredded reds and greens bound with yogurt-garlic dressing.

There is nothing compulsively Asian about the rose-rare lamb with eggplant and chive-lashed greenery or the smoked venison with wild-mushroom risotto, black-eyed peas, favas, and grilled lettuce. But both are winning, as is the very moist guinea hen and the marvelous charred yellowfin with a salad of citrus, cherry tomato, and papaya in Thai basil-lentil vinaigrette (though the caraway tuile tastes like a cookie). The sesame squab on soba noodles with grilled-mango-and-sun-dried-cherry chutney in smoked-adobo-peanut sauce is not just a United Nations roll call; it's also overcooked.

But I'll risk the annoyances again—the noise, the

Photographs by Steven Freeman.

slowpoke pace, the tendency of the wait crew to become invisible—hoping but not really expecting Aja will reform. Prices could be less aggressive: appetizers mostly in the teens, entrées $22 to $32, desserts $8.50 (judiciously less at lunch). By dessert time, we're almost subdued, knowing that as hostile as we may be to the concept of beet-and-carrot cake with Thai-chili-cinnamon-toffee ice cream and cajeta (Mexico's goat's-milk caramel), we will probably love it. And we do. Mango sundae with coconut ice cream and chili-macadamia praline, a favorite from Aja's early days, is as electrifying as ever, even with the pineapple and sweet beans Citron throws in to make it his own.



Dessert storm: "Fruits of the forest" potpie.

Aja, 937 Broadway, at 22nd Street (473-8388). Lunch, Monday through Friday noon to 3 P.M.; dinner, Sunday through Wednesday 6 P.M. to 10 P.M., Thursday through Saturday till 11 P.M. Bar menu daily, noon to closing. A.E., D.C., M.C., V.

Cascabel HAS NEVER SEEMED LOVED ENOUGH to me, not even with superpower Tom Valenti bossing the kitchen. His lusty rustic cooking, the sexiness of gleaming deep-red walls and mirrors, the cunning illumination, seemed to spell romance. Yet there were often empty tables. People were quick to blame the location. Lafayette is nowhere, they said, and quirky—first it goes one way uptown, then it goes one way downtown. But now with Balthazar a block and a half away, Cascabel may start looking more SoHo. And anyone not committed to growing old at the bar waiting for a precious vacancy at Keith McNally's brasserie can join the enthusiasts who have already discovered the thrills veteran chef Sam Hazen has unleashed practically around the corner.

Our waiter's sultry movie-star looks come with a grape nut's savvy. When I seem lost trying to find a wine I know under $40, he recommends a $39 Richard Hamilton Cabernet "from the oldest vines in Australia." Its warmth and bravura match the complexity of Hazen's dishes. He's got that couturier flare, too. There are crisp banners and sails everywhere—a giant carrot ship, crackles of dried apple and tomato, a rectangle of potato with an herb pressed inside. The four of us are lofting appetizer plates and clucking admiration. Not that we're fools for looks alone. But the tastes are equally impressive: Sensational quail stuffed with a prosciutto-wrapped fig in port jus. A perfection of scallops perched atop oven-roasted tomatoes on sautéed polenta pillows, with rivulets of cream-enhanced veal jus and shaved garlic. A special of duck confit with sour cherries, morels, and a fried-potato lollipop. A brace of zucchini-and-eggplant-wrapped shrimp sits in a Parmesan-steeped broth with circles of pasta, a bow to owner John Zaccaro Jr.'s Ravioli Store. But the dish that knocks us all out is an amazing cool leek-potato-apple soup with crab salad heaped in the middle under leek frizzies. An arresting blend of unlikely ingredients—crème fraîche, mustard oil—it's unlike anything ever tasted.

The chef's intense sauce reductions can seem too similar (especially if you're sharing tastes as we do). And his infatuation with sweetness can sabotage an otherwise splendid invention, as sugary dried-fruit chutney does the pickled red and white cabbages in Hazen's house-cured duck pastrami. Candied walnuts are jarring in the beet-and-goat-cheese salad. Aged balsamic vinegar plus caramelized shallots is too sweet on a very ordinary steak. A red-wine sauce and julienne-potato crunch cannot save the too-cooked salmon. But the veal chop with wild mushrooms and salsify is a triumph, as is one night's first-rate lamb with scalloped potatoes and goat-cheese-filled tomatoes. Organic chickens are roasted not a second more than necessary, then boned and painted with arugula pesto. And I'd be back just for the short ribs with portobello mushrooms in red-wine sauce, tucked under a raviolo coverlet. There's a hint of inflation control, with appetizers $6 to $10, entrées $18 to $28, and just $48 for a five-course sampler or $42 for a vegetarian tasting.

Under the shade of a tall pastry palm tree, an eruption of chocolate pours out of a banana-ice-cream igloo decked out with caramelized plantains and candied macadamias. "New-fashioned" baked Alaska hides cappuccino-crunch ice cream inside a mantle of soft and chewy espresso meringue. And lemon-caramel sorbet is coupled with a pineapple, grapefruit, and blood-orange napoleon. That's pastry chef Christine Del Lima, playing Ginger to Hazen's Fred, ending the evening on a high kick.

Cascabel, 218 Lafayette Street (431-7300). Dinner, Monday through Saturday 6 P.M. to 11 P.M. A.E., D.C., M.C., V. ▬

Tobias *continued from page 84*

inality nor poetry seems to be in her repertoire. Is it chauvinistic to argue that a number of her American colleagues at ABT—the poignantly musical Ashley Tuttle, for example—have considerably more to offer?

The ostensible centerpiece of the engagement was the premiere of Lar Lubovitch's three-act *Othello,* which cost ABT, as co-producer with the San Francisco Ballet, a cool $400,000 that it hoped eventually to recoup (and then some) in box-office receipts. The gamble was based on the assumption that the general public—as opposed to hard-core dance fans—prefers ballets that take the full length of a program to tell a familiar vivid tale, embellishing it with ornate decoration. This is the mode of the great nineteenth-century ballets, and some twentieth-century favorites—Kenneth MacMillan's *Romeo and Juliet,* an ABT staple, being the best of the lot—have followed this form.

But Lubovitch is not a ballet choreographer; his strengths lie in modern dance, where he has evolved his own style with his own company, and in Broadway-style entertainments, which he imbues with a gently lush charm. The vocabulary he employs for *Othello* contains at most a third of classicism's resources, and it shifts between classical and free-flowing modern-dance language in a most disconcerting way. Staples of the program-length ballet—a succession of memorable duets for the hero and heroine, solos to display the gifts of the secondary players, an understanding of the corps de ballet as an organism significant to the proceedings—are either absent or miscalculated. As for dramatic architecture, Lubovitch is in no way qualified to develop a saga at length. In terms of plot, individual character development, and complex human relationships, his *Othello* gets thinner and thinner as it progresses, with desperate touches thrown in to make the action more titillating to contemporary groundlings. There's a terrible irony in the trouble Lubovitch has with the scale of his assignment. José Limón, a key figure in mid-century modern dance, rendered *Othello* perfectly in a 21-minute quartet, *The Moor's Pavane.* The sight of this dance inspired Lubovitch to make dancing his life, and it has been adopted by many a ballet company, including ABT.

The ballet's saving graces are few: Desmond Richardson, one of the most technically and theatrically powerful (and physically gorgeous) dancers ever to star with the Alvin Ailey company, is splendid in the title role. And the huge cracked-glass elements in George Tsypin's set are terrific. But Elliot B. Goldenthal's score lacks the pulse and melody that invite dancing; it's more like mood music for a movie called, say, *The Strangler.* ▬

THE UNDERGROUND GOURMET PETER KAMINSKY

Where the Pros Go

Sous-chefs and waiters have to eat, too—and Perry Bistro is a place that passes the test of their well-trained palates.

YEARS AGO, WHEN 52ND STREET WAS THE JAZZ capital of the planet, there were, in fact, two music worlds. There was the Civilian World, where the purchase of a few pricey drinks brought you a set or two of Dizzy Gillespie or Thelonious Monk. And then there was the Players' World, where, after the customers were gone, those same masters—joined by Charlie Parker, Eric Dolphy, and any other bop immortal who happened to be at liberty—would just hang out and let loose.

The New York restaurant scene is similarly divided into two realms: the Civilian Places, where you fight and claw and pull strings to get a reservation, and, coexisting with the name-brand joints, the Insider Places, where the New York restaurant gang—mostly French—goes to depressurize with an after-work drink, a salad, a steak, and a little conversation with colleagues from around town. Happily, any non–restaurant types who happen by are usually welcome, too.

Perry Bistro (551 Hudson Street, 989-6833), newly opened in the West Village, is one of those insiders' places. The food is good, the atmosphere is casual, and the proprietor, Bordeaux native Jean Claude de Bortoli, is a veteran of kitchens and dining rooms in Paris and New York. He brings to his warmly lit restaurant a sense of unhurried confidence and a sureness of his craft that comforts the food cognoscente and the tourist alike.

The dogleg layout of the small—but not cramped—dining room features a bar in front and banquettes and tables further inside. The light is soft, and the walls, a deep salmon color, have the kind of glow that usually comes only with the second bottle of wine in rooms of less saturated hue.

The music is a bouncy mix of classic pop (Beatles and Roy Orbison) and tendentious Euro-rock by the likes of Hughes Aufrey ("the French Bob Dylan"). This latter is a kind of ersatz music that I often find odious, but given the hospitable vibe of the place, it is actually pleasant, just the sort of thing you might hear late at night at, for instance, the eternally hip Les Deux Magots in Paris.

The similarity is not accidental. De Bortoli began his restaurant career as a line cook at La Rotonde in Montparnasse. He loved to cook (and still does), but he wanted to be out in front, greeting, glad-handing, and setting a fun tone in the dining room. It was a craft he first practiced as a waiter at Les Deux Magots, and upon emigrating to the U.S. in 1980 he continued it in the front of the house as waiter, captain, maître d', and manager at, chronologically, Le Relais, Le Cirque, Island, and, most recently, Provence in SoHo (another insider place).

The menu at Perry Bistro mixes classic French bistro fare with pastas and carpaccio per his partially Italian heritage. The fried calamari, for example, are tender and crisp. Somewhat more multiculti is the timbale of eggplant, peppers, and goat cheese: It combines the earthy mushiness of eggplant with the acid clarity of the peppers and the creaminess of the goat cheese. It's a simple dish, but one that requires care to get the most out of its temperamental ingredients.

The fish soup is a hearty but not heavy stock of finny (not shell-) fish whose powerful flavor reflects the tomatoes, anise, orange peel, and Pernod that give it color and taste.

You may elect, as I did, to have the chef prepare a starter portion of saumon tartare: chopped raw salmon seared lightly and seasoned with cumin, a flavor that is picked up in the cumin vinaigrette that encircles the tartare.

Best of all are the harengs et pommes à l'huile—de Bortoli's own recipe for warm smoked herring that he has bathed for 48 hours in milk (to remove some, but not all, of the briny smokiness). Marinated lightly with olives, onions, carrots, bay leaves, and cloves, it is served along- *(continued on page 117)*

Once a waiter at Les Deux Magots in Paris, Perry Bistro's proprietor, Jean Claude de Bortoli, knows a thing or two about ambience.

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Photograph by Robert Wright.

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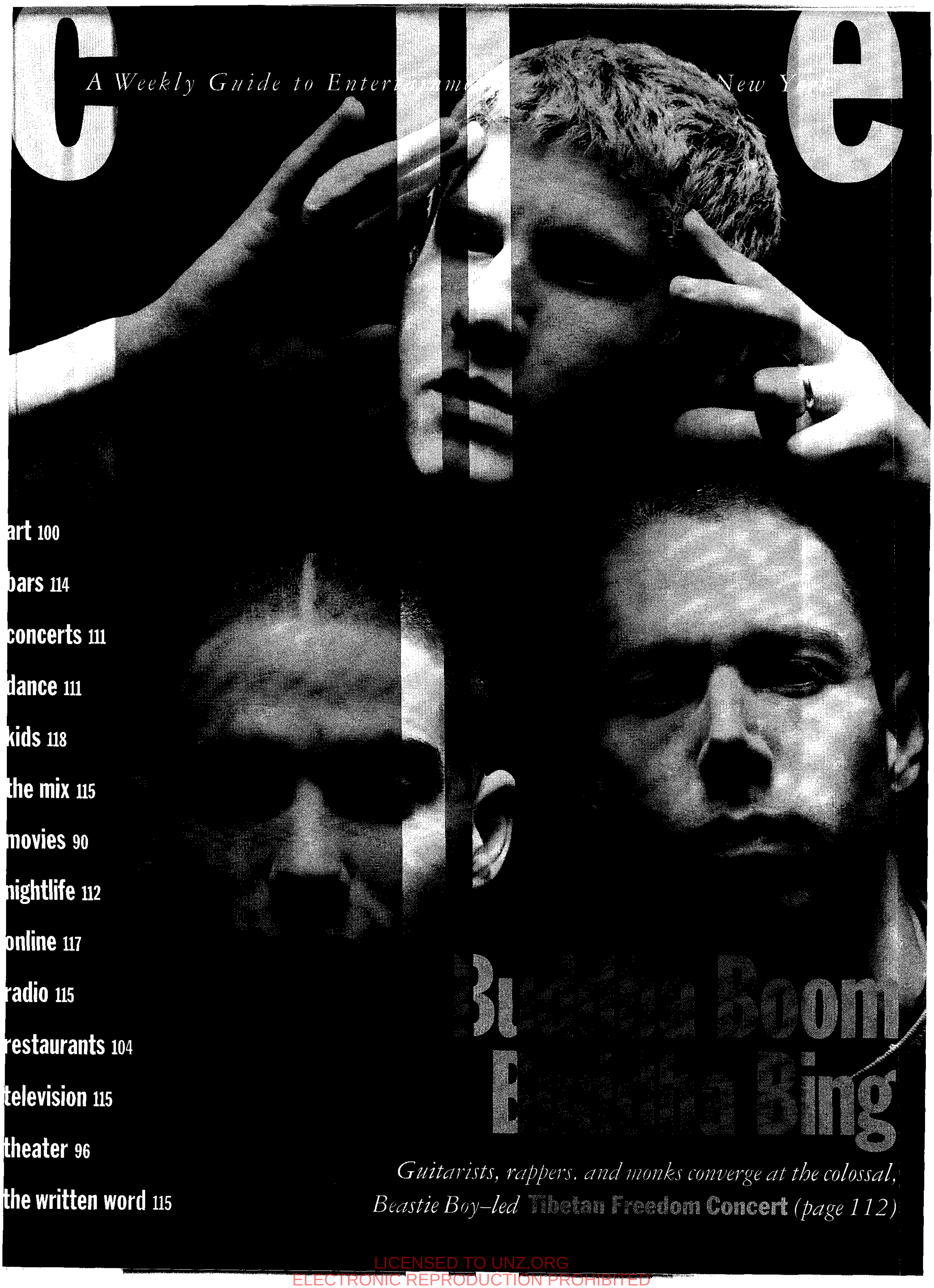
A Weekly Guide to Entertainment in New York



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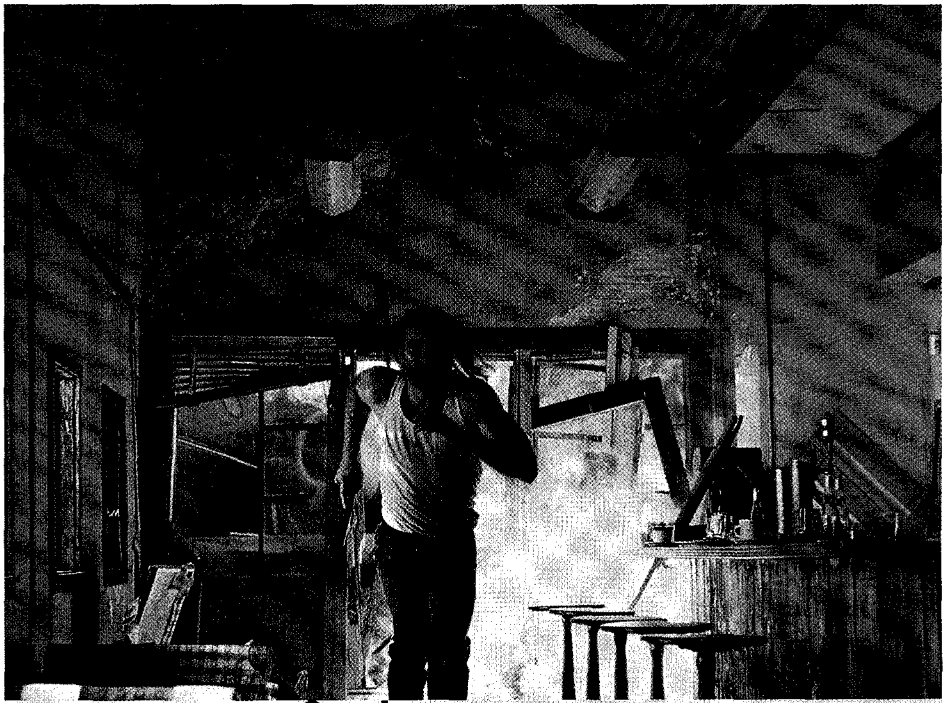
Buddha Boom Buddha Bing

Guitarists, rappers, and monks converge at the colossal, Beastie Boy–led **Tibetan Freedom Concert** *(page 112)*

movies

Ewan McGregor...Exhumed Hitchcock



Opening High Overhead

In 'Con Air,' an unjustly imprisoned Nicolas Cage (above) is transported with other convicts via airplane—which is, of course, promptly hijacked by its passengers. Cage (still squandering his talents in pursuit of the action-hero mantle) is joined by John Cusack—whose wryness should be in full effect. Opens June 6.

Photograph by Frank Masi/Touchstone.

New Films

Addicted to Love—See David Denby, p. 78. (1 hr. 42 mins.; R) *Village East; 19th Street East; Coronet; Orpheum 7; Lincoln Square; Metro Cinema.*

Anna Karenina—Sophie Marceau stars in this adaptation of Leo Tolstoy's epic. (1 hr. 30 mins.; PG-13) *59th Street East.*

Austin Powers—Mike Myers stars as a Brit supersleuth of some sort who was cryogenically frozen in the sixties; now thawed out, he can't negotiate modern life. (1 hr. 27 mins.; PG-13) *Village Theatre VII; Murray Hill Cinemas; Sutton; Orpheum 7; Lincoln Square; Brooklyn Heights.*

Bliss—Craig Sheffer and Sheryl Lee are a young married couple who attempt to salvage their relationship through the study of Tantric sex. (1 hr. 40 mins.; R). *Opens Friday.*

Brassed Off—Ewan McGregor and Pete Postlethwaite star in this drama about the Scottish miners who face the closure of their mine and the collapse of their surrounding hometown. (1 hr. 47 mins.; R) *Angelika Film Center; New York Twin; Lincoln Square.*

★Breakdown—Taken for what it is, this picture is very good—lean and tense, without a superfluous shot, an extravagant performance, or a slip in tone or style anywhere. Kurt Russell and Kathleen Quinlan play a Boston yuppie couple crossing the country in a red Jeep Cherokee, a perfectly fashionable and competent car that mysteriously breaks down on the open road. In the middle of nowhere, Quinlan, trying to get help, climbs into a passing truck. And promptly disappears. Has she been kidnapped? The truckdriver (J.T. Walsh) had seemed friendly enough. Baffled, Russell sets out to find her, without much help. He's a big-city boy, and the emptiness of the landscape mocks him: There are very few people around, the police are ineffective or perhaps treacherous, and under an enormous barren sky the road stretches on forever and goes nowhere. *Breakdown* may be a genre movie, but it presents a kind of primal American nightmare—the great wilderness as a glaring, hollow space that offers little reflection of the human presence. In his polo shirt and slacks, Russell enters a fly-specked "café," and the people hunkering over food stare at him as if he had stepped out of a Martian spaceship. Are they hostile or just indifferent? Has he become paranoid, or is he just a loser? He can't tell, and neither can we. Russell's loss of confidence is both social and metaphysical; the breakdown is complete. Compare *Breakdown* with the typical big-scale action picture of the nineties *(The Rock, The Fifth Element),* in which everything is exaggerated or burlesqued and the shots are thrown together from nowhere to nowhere. Making his first feature, the director Jonathan Mostow doesn't overstate anything; he sticks to his business, gets us cleanly and coherently from one place to another, and pulls the line of tension taut. Since Mostow confines us to Russell's point of view, we experience each shock, each puzzling hostile situation, as he does. Mostow restores the world to its normal dimensions, and does the old forgotten movie work of convincing us that what he's shown us could actually have happened. (Denby; 5/26/97) (1 hr. 53 mins.; R) *Waverly; 19th Street East; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; Lincoln Square.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Buddy—Rene Russo stars as Gertrude Litz, an eccentric New Yorker who lived with her beloved apes in her Brooklyn home. Directed by Caroline Thompson. (1 hr. 24 mins.; PG). *Opens Friday.*

Chasing Amy—There are a couple of wild erotic monologues and some very funny riffs in Kevin Smith's latest, which is the story of a love affair between two comic-book artists—Holden (Ben Affleck) and Alyssa (Joey Lauren Adams), who is a lesbian. Holden, it turns out, can deal with the lesbianism but not with certain other erotic events in Alyssa's past. Yet despite its uproarious carnal humor and knowledgeable reporting on the comic-book scene, the movie becomes rather trying: What could have been a good dirty lyric on the evanescence of love turns rather turgid and emotionally explicit. (Denby; 4/21/97) (1 hr. 45 mins.; R) *Angelika Film Center; Chelsea West; Carnegie Hall Cinema; Eastside Playhouse.*

A Chef in Love—The epic love story between a master French chef and a Georgian princess. Directed by Nana Djordjadze. In French with English subtitles. (1 hr. 35 mins.; PG-13) *Carnegie Hall Cinema.*

Con Air—Nicolas Cage stars as an unjustly imprisoned man who is being transported, along with hardened felons, cross-country via plane; when the criminals hijack the flight, Cage attempts to avert disaster. Directed by Simon West. (1 hr. 52 mins.; R). *Opens Friday.*

Crash—The hushed, monotonal characters in this highbrow pornographic movie, directed by David Cronenberg, are neither ghouls nor necrophiliacs, though they certainly get off on death. In the opening scene, Catherine (Deborah Kara Unger) slowly leans forward, stimulating a nipple into erection against a cold, cold surface while getting worked on

"Cue" cover photograph by Outline.

from behind and below by some man we don't yet know. Later, in bed, Catherine narrates the events to her husband, James Ballard (James Spader), who entertains her with *his* day spent dallying. The two of them use the narrated acts to stimulate their own lovemaking. On the road, Ballard inadvertently crashes into a doctor, Helen Remington (Holly Hunter), whose husband dies in the crash. The two crash victims then meet in the hospital, and thereafter things turn increasingly automotive, what with the couple fornicating awkwardly in the mangled cars and then attending a crash derby in which the man who made love to Catherine—Vaughn, his name is—restages the death of James Dean. Vaughn gets Ballard hooked, and since Ballard wants Catherine to be happy—there's some romantic Tristan-and-Isolde-ish feeling in their linked death wish—the two of them take part in wild rides around town. The sex grows more and more baroque and voyeuristic. This is an extremely controlled piece of filmmaking, without an ugly or discordant shot anywhere. Formally, *Crash* is a triumph. But it's too remote and specialized to be of more than passing interest, and its techno-fetishism is familiar to anyone who has sampled avant-garde fiction over the past 30 years. (Denby; 3/24/97) (1 hr. 40 mins.; NC-17) *Angelika Film Center.*

★**The Daytrippers**—A suburban woman (Hope Davis) happily married to a New York publishing executive (Stanley Tucci) discovers a mysterious love letter in her husband's things. Is he having an affair? With her dissatisfied parents, her bickering sister, and her sister's boyfriend improbably in tow, she searches through Manhattan for her husband, who seems to be spending the day with his lover. Writer-director Greg Mottola shares with David O. Russell, the director of *Flirting With Disaster,* a satiric, picaresque style—loosely inclusive, chatty, naggingly funny. It takes us a while to realize what the film is about—that the mother and her two daughters are the center of it. Mottola also shares with Russell a penchant for working very close to embarrassment. Both directors put people we like on the screen and then force them to make fools of themselves. In its small way, this New York independent movie is very penetrating. (Denby; 4/21/97) (1 hr. 27 mins.; NR) *Village East; Lincoln Plaza Cinemas.*

The Designated Mourner—David Hare's adaptation of the Wallace Shawn play about the cultural elite. With Mike Nichols, Miranda Richardson, and David de Keyser. (1 hr. 40 mins.; NR) *Village East.*

Diary of a Seducer—A young woman (Chiara Mastroianni) borrows a copy of Kierkegaard's novel *Diary of a Seducer,* which begins to affect her—and everyone who comes into contact with it—strangely. Written and directed by Daniele Dubroux. (1 hr. 35 mins.; NR) *Angelika Film Center; Lincoln Plaza Cinemas.*

Fathers' Day—Here are two of the most original talents in the country, Robin Williams and Billy Crystal, joined together in another remake of a French farce. Nastassja Kinski's 16-year-old son runs away, so she enlists the help of two former boyfriends, Billy (a Los Angeles lawyer-prig) and Robin (a Berkeley loser), convincing each that he might be the boy's father. The two men meet and instantly loathe each other, but they join forces, and they almost become friends. Oh, such wonderful adventures they have! They enter rock clubs with as much discomfort as if they had wandered into an inferno. Then there is the great sequence in which Billy Crystal's wife hears, on the telephone, that the boy is in the shower, and concludes that Billy is having a homosexual adventure. That one must have cracked them up in Lyons. The jokes are beyond square; they're almost cubic. Isn't it a little early for comics who are this young to be warming up for a Jack Lemmon–Walter Matthau picture? (Denby; 5/26/97) (1 hr. 50 mins.; PG-13) *Chelsea; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum 7; Lincoln Square.*

Female Perversions—A successful woman falls prey to her many neuroses and wanders into various affairs. Based on the nonfiction book by psychoanalyst Louise J. Kaplan. Directed by Susan Streitfeld. (1 hr. 43 mins.; R) *Quad Cinema.*

Fetishes—Nick Broomfield's documentary about Manhattan's S&M underworld. (NR) *Cinema Village 12th St.*

The Fifth Element—About everything and nothing, *The Fifth Element* is the dream project of the noisily ungifted French director Luc Besson, a man trying awfully hard to make American "event" movies; Besson imagines that the way to make them is to put every goddamn thing in the world into them. The movie is set (mostly) in the twenty-third century, and one of its few successful elements is an animated version of a future Manhattan, with traffic whizzing through the air at many different levels and fast-food stands suspended from the sides of buildings way up high, maybe a mile from the ground. Bruce Willis is the master of this high-flown chaos; he does his hairy-ape prole-Everyman thing, and he's very good at it—relaxed, modest, with that familiar smirk that says, "I'm ready for anything." Willis plays some sort of defrocked special agent reduced to driving a cab, and into his lap falls a beautiful female creature who has been restored from DNA. At the same time, great actors stand around projecting bits of business into a void—Ian Holm, fussing and giggling as a benevolent priest, and Gary Oldman, straight hair flapping to the side like Hitler's, vamping the camera in ecstasies of nastiness. Except for Willis, *The Fifth Element* is a carnival of geeks, and though a few moments are funny, you may feel an immense weariness, as if lead weights had been attached to your eyelids. (Denby; 5/19/97) (2 hrs. 7 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Metro Cinema; New Coliseum; Nova; Plaza .*

Flamenco—Director Carlos Saura assembled 300 singers, dancers, and musicians in his love letter to the Spanish dance. Cinematography by Vittorio Storaro. (1 hr. 40 mins.; NR) *Lincoln Plaza Cinemas.*

Gone Fishin'—Joe Pesci and Danny Glover play two fishermen who vacation in the Florida Everglades and wind up in mortal danger. Directed by Christopher Cain. (1 hr. 34 mins.; PG) *Village East; 19th Street East; Crown Gotham; Embassy 2–4; 86th Street East; Lincoln Square; New Coliseum; Nova; Plaza Twin.*

★**Grosse Pointe Blank**—John Cusack plays a criminal—a professional assassin—who goes home to his ten-year high-school reunion and picks up with Minnie Driver, the girl he abandoned on prom night. The premise is no more than a joke, but it's a good joke. In the opening scene, Cusack stands at a hotel window, busy shooting someone, while at the same time, his secretary (played by his sister Joan) reads him a letter over the telephone. The comic point is that Cusack's character, Martin Blank, conducts himself as though he had a completely normal job. Martin has pushy clients, he has supply problems, and he has rivals who want to dominate him. He botches a couple of jobs; his heart is no longer in it. Depressed, and worried that he has chosen the wrong line of work, Martin goes to a shrink, the great Dr. Oatman, who is very frightened of his troubled patient. That John Cusack was likable became as clear as early as *Say Anything;* that he was a terrific film actor became obvious in *The Grifters.* Now it's evident as well that he knows how to be a movie star. With his long, pale face and small mouth, Cusack can look like a degenerate or a choir boy, and his smoky voice has surprising registers. He's very adroit with tiny, rapid shifts of mood, from mild mockery to sweet literalness and then back again. *Grosse Pointe Blank* is as funny as *Get Shorty* and as hip as *Pulp Fiction,* though not as sleek and high-powered as the first or as ostentatiously ironic as the second. It's a real charmer—a dark comedy that is too romantic and affectionate to be called black. Directed by George Armitage. (Denby; 4/28/97) (1 hr. 47 mins.; R) *Village Theatre VII.*

★**Irma Vep**—Like Truffaut's *Day for Night,* this is a movie about the making of a movie. Jean-Pierre Léaud, who starred in Truffaut's *The Four Hundred Blows,* plays the (fictional) director René Vidal, a fading genius who has been asked by French TV to undertake a hopeless project—a remake of the French silent classic *Les Vampires.* Directed by the legendary Louis Feuillade, *Les Vampires* is about a gang of cat burglars led by the music-hall performer Irma Vep (an anagram of vampire). Vidal, whose hyperintellectual meanderings suggest a second-string Jean-Luc Godard, wants to recapture Feuillade's simplicity and poetry. He casts as Irma Vep not a French actress but a star of Hong Kong quickie action movies (Maggie Cheung, a real Hong Kong star) who he thinks has the grace to play the role. A sensible professional actress and good sport, Maggie is willing to do whatever is asked of her, but the poor girl gets thrown into a bog of Parisian vanity and incoherence. René cannot explain what he wants; trying for Feuillade's magical plainness, he produces only weird, dead footage, "an image of an image." Olivier Assayas, who both wrote and directed, keeps the personal and professional disasters moving at an extraordinary pace, and the movie becomes a kind of comedy of catastrophe. Assayas is a whiz with the movie camera: People pass in and out of the frame, and we hear fragments of conversation, only to pick up other conversations as the camera moves around or circles back to people seen earlier in the shot. (Some of these virtuoso shots rival the best of Robert Altman's work.) Assayas seems to be getting at widely shared character flaws—egotism and vanity as well as intellectual pretension substituting for creativity. From the evidence of *Irma Vep,* making a movie in France these days is like going to a very bad party. (Denby; 5/5/97) (1 hr. 36 mins.; NR) *Film Forum.*

Kama Sutra—Two women in ancient India—one queen, the other slave—compete for the king's love. Directed by Mira Nair. (1 hr. 54 mins.; NR) *Angelika 57.*

Retrospective
Dig It

For ten seasons (1955–65), the morbidly enthralling series *Alfred Hitchcock Presents* put "murder in the living room," as the director promised, "where it belongs." The Museum of Television & Radio offers a look at the ghoulish Brit's most unsettling TV work (much of which toyed with devices that later emerged in *Psycho* and *Vertigo*) beginning June 13. (See "Museums, Societies, Etc." for more info.)

Photograph courtesy of the Museum of Television and Radio.

★**Kolya**—The hero of this loving and touching Czech film—set in 1988, only a year before the Velvet Revolution—is Franta (Zdenek Sverak), a man who has lived with dismay for so long that he remains, to the very end, blind to the signs that the Soviets are losing their grip. Completely broke, Franta agrees to marry, for good money, a Russian woman who needs Czech papers. As soon as the wedding comes off, however, Franta's wife flees Prague for a lover in West Germany; she leaves behind a 5-year-old boy, Kolya, who speaks nothing but Russian. The great seducer and eternal bachelor—a man who calls one married woman after another at night, looking for an absent husband—is reduced to giving baths to a lovelorn child he can't speak to. The movie, of course, is a comedy of male selfishness, a Czech version of *Kramer vs. Kramer*, though made with a finer, lighter touch and an absence of obvious sentiment. (Denby; 2/10/97) (1 hr. 50 mins.; PG-13) *Screening Room; Lincoln Plaza Cinemas; Brooklyn Heights.*

The Lost World—Steven Spielberg's sequel to *Jurassic Park* is rather dispiriting. At the beginning, Dr. Ian Malcolm (Jeff Goldblum), the chaos theorist who so correctly predicted the disasters in *Jurassic Park*, journeys to a second, hitherto secret island, where the dinosaurs for the original park were bred. A hurricane has destroyed the facilities at the secret island, but some of the animals have survived in the wild. The visionary but irresponsible entrepreneur John Hammond (Richard Attenborough), now elderly and ill, sends Malcolm to the island with a team to record the wonders for posterity, and Malcolm, who knows how terrifying the dinosaurs are, agrees to go for one reason only—his paleontologist girlfriend, the headstrong Dr. Sarah Harding (Julianne Moore), is already there, on the loose. What Hammond doesn't know is that his snooty nephew (Arliss Howard), who has taken over Hammond's company, has sent another, larger team to capture some of the fangy beasts and take them back to a stadium in San Diego. The two teams, one sent to preserve the animals, the other to exploit them, join forces and flee from the aroused dinosaurs; the movie becomes a simple chase and hunt, with characters we don't care about moving through the night and getting lost and then picked off in jungles or fields. Sarah and an animal-rights-activist-photographer (Vince Vaughn) carry a wounded baby *T. rex* back to the team's trailer—perhaps the stupidest act in the history of the movies—provoking Mommy- and Daddy-saurus to come looking. The sequence that follows, with the animals pushing the trailer over a cliff as the humans hang on inside, is one of Spielberg's most physically inventive, but it's just spectacle and nothing else. Spielberg and screenwriter David Koepp seem both timid and exploitative, afraid to offend the animal-rights movement even while using animals to rip humans to shreds. The action of *Jurassic Park* was an example of what Jeff Goldblum called chaos, or the tendency of large systems to go haywire. That movie had a strong, simple idea—the madness of using technology to control nature. But *The Lost World* has no idea at all. (Denby; 6/2/97) (2 hrs.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; Ziegfeld; 86th Street; First & 62nd St. Cinema; 84th Street; New Coliseum; Nova; Olympia Theatre; Plaza Twin; Plaza .*

Love! Valour! Compassion!—The adaptation of Terrence McNally's Tony-winning play about the enduring friendships among eight gay men. Directed by Joe Mantello. (1 hr. 50 mins.; R) *Village Theatre VII; 19th Street East; Cinema I, II, Third Ave.; Lincoln Square.*

Mondo—The adventures of a young gypsy boy in Nice. Directed by Tony Gatlif. (1 hr. 20 mins.; NR) *Quad Cinema.*

Night Falls on Manhattan—In Sidney Lumet's twenty-ninth movie set in New York, the Manhattan D.A. (Ron Leibman) stands on a desk and harangues his staff with lurid profanities. The sequence is entertaining, but one's pleasure in it just barely survives the realizations that (a) Leibman's "shocking" language is an awfully easy way of getting laughs, and (b) almost everyone talks this way in Lumet films. A veteran Queens cop (Ian Holm) gets shot three times when attempting to arrest a notorious Harlem drug dealer. The dealer, who has been paying off cops for years, surrenders himself to a William Kunstler–type liberal lawyer (Richard Dreyfuss), and the case goes to trial. The D.A. wants to improve his own chances for re-election, so he seizes on the wounded cop's son (Andy Garcia), a young prosecutor, to try the case. The trial and its aftermath sorely test the idealism of the young prosecutor, whose own father may be involved in corruption. Is moral behavior in public office possible, or even desirable? Does compromise necessarily destroy the compromiser? The movie wrestles with these familiar Lumet themes, but what it's really about is Lumet's fantasy of New York—a city endlessly loud and confrontational. Lumet works for intense emotion, and that's why he may not notice or care that except for Richard Dreyfuss, everyone in the movie is miscast—that neither Andy Garcia nor the excellent British actor Ian Holm seem like Queens Irish, and that Lena Olin, suppressing her accent as a lawyer who falls in love with Andy Garcia, doesn't seem like much of anyone. *Night Falls on Manhattan* is never dull, and there are some touching moments, but one wishes it had been done with more precision, more quiet observation, and more taste. (Denby; 6/2/97) (1 hr. 36 mins.; R) *Waverly; 34th Street East; Chelsea West; 72nd St. East; UA East; Lincoln Square.*

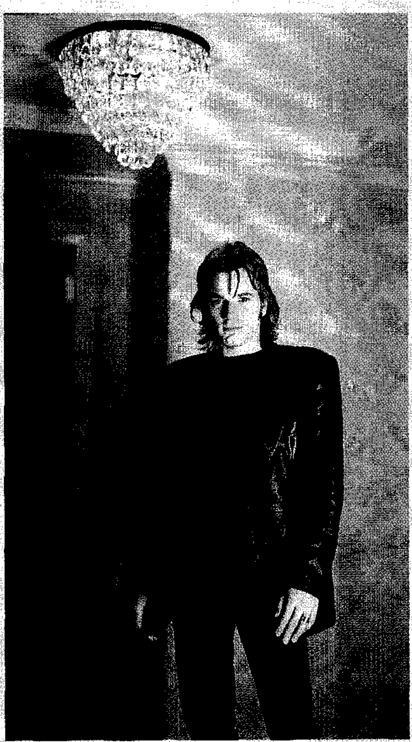
Nowhere—The final installment in Gregg Araki's "Teen Apocalypse Trilogy." With James Duval, Kathleen Robertson, and Jeremy Jordan. (1 hr. 25 mins.; R) *Quad Cinema.*

The Pillow Book—Peter Greenaway's erotic fable about a young Japanese woman with a wonderfully bizarre penchant for calligraphy. Starring Vivian Wu and Ewan McGregor. (2 hrs. 6 mins.; NR). *Opens Friday.*

Ponette—See Denby, p. 78. (1 hr. 32 mins.; NR) *Angelika Film Center; Carnegie Hall Cinema; Cinema I, II, Third Ave..*

★**La Promesse**—In this extraordinary Belgian film, two brothers with a background in documentary filmmaking—Luc and Jean-Pierre Dardenne—dig so deeply into a specific scene that one sees its very bones and arteries. Roger (Olivier Gourmet), an unemployed factory worker, runs a scam operation in illegal foreign workers. His chief assistant and disciple is his 15-year-old son, Igor (Jérémie Renier), whom he desperately loves and furiously dominates. Rushing about madly, the two men bring Turks, Romanians, Croats, and Africans into the country and charge them rent to live in abandoned housing; they rip them off and exploit them any way they can, and then, when things get too hot, turn some of the workers over to the police. When an African worker

Talent
Great Scot



Last year, he emerged from a feces-speckled toilet and into the pop consciousness. Now, though, *Trainspotting* star Ewan McGregor looks poised to top even that role. In Peter Greenaway's stunning erotic fable *The Pillow Book* (opening June 6), McGregor plays Jerome, a bisexual, frequently naked writer with a body-painting fetish, whose pale flesh appears ornamented with exquisitely-rendered Japanese calligraphy. "The painting took 4½ hours," McGregor says nonchalantly. "I'd sleep on my back for the first two, and then I'd have to stand up for the rest. All these beautiful Japanese extras would just come up and *read* me." The 26-year-old Scot—who manages to be both slyly self-deprecating and utterly self-possessed—says he was cowed not by the film's nudity or the graphic sex scenes but by basic beginner's jitters. "You know," he says softly, "I shot *The Pillow Book* long before *Trainspotting*. I didn't know what I was doing, and Greenaway won't tell you. But after a while you're just doing your own thing, and it's brilliant." A painfully withdrawn student who quit school at 16 to pursue acting, McGregor never lacked for work, but *Trainspotting* dramatically changed his lot both at home and in America. He suddenly found the mercenary Brit press camped outside his London house, inquiring after his wife and baby girl, who was sick at the time. "They wanted me to talk about her illness," recalls a disgusted McGregor, "and I was like, 'Fuck you.' " He was mortified when the tabloids named him "Britain's Hunkiest Dad," then ferreted out old girlfriends, who recounted their glory days with a sensitive yet driven Ewan. "All of that, in my eyes, is *not* on," says McGregor, who hastily adds that he's grateful for what *Trainspotting* and *The Pillow Book* have afforded him—especially, he says, the chance to play Obi-Wan in the "kick-ass" *Star Wars* prequels. All this hysteria has, however, required some adjustments. McGregor relates it as akin to the way he felt the morning after his wife gave birth. "I go back home and see the bed all cluttered and all the things we'd dropped in the rush, and it was like . . ." He pauses. "It was like walking into your old life, and this was a new one. And you're completely different."

MAUREEN CALLAHAN

Photograph by David Barry.

falls and injures himself badly (he may be dying), Igor wants to take him to the hospital, but Roger, fearing that the police will close down his operation, forces the kid to help him bury the still-living man in cement. At first, Igor conceals the gruesome death from the African's wife, a proud and beautiful woman carrying a little baby in a sash. At the same time, he tries to help her escape the awful fate his father has devised for her, but she doesn't want help—she's off in her own world of magic and ritual, seeking answers from the entrails of chickens in the middle of this gray-souled Belgian industrial wasteland. The movie chronicles the beginnings of moral feelings in a boy whose instincts are almost always larcenous—a transformation that forces a break with the father who loves him. The Dardenne brothers use a handheld camera, and much of the film has a hustling, caught-on-the-run quality; we see little acts of desperation and pleasure as people exchange money or rush down obscure corridors. And because the picture is so brazen and energetic, it is never depressing. (Denby; 5/19/97) (1 hr. 33 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Romy and Michele's . . .—Lisa Kudrow and Mira Sorvino play two slackerish young women who decide to attend their high-school reunion in spite of having accomplished nothing. With Janeane Garofalo. Directed by David Mirkin. (1 hr. 31 mins.; R) *Village East; Embassy 1; Manhattan Twin; 86th Street East.*

Rough Magic—Bridget Fonda plays a magician's assistant trying to solve the mystery of her instructor's murder. (1 hr. 44 mins.; PG-13) *Village East; 62nd and Broadway.*

'Til There Was You—Dylan McDermott and Jeanne Tripplehorn are two singles who are fated for each other, though both remain blissfully unaware. Directed by Scott Winant. (1 hr. 54 mins.; PG-13) *Village Theatre VII; Chelsea; Embassy 2–4; Beekman; Orpheum 7; Lincoln Square.*

Trial and Error—Michael Richards stars as an actor who impersonates a lawyer. Directed by Jonathan Lynn. (1 hr. 38 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Criterion Center; Orpheum 7; Lincoln Square; Brooklyn Heights.*

The Van—Two unemployed Irishmen start a fish-and-chips business, and endanger their friendship in the process. With Colm Meany. Written by Roddy Doyle. Directed by Stephen Frears. (1 hr. 36 mins.; R) *Angelika Film Center; Sutton; Regency.*

★When We Were Kings—In 1974, Don King promoted a world-heavyweight championship fight in Zaire, the famous "Rumble in the Jungle." For the heavily favored George Foreman, Zaire was just a place to earn $5 million, but for Muhammad Ali, fighting to reclaim the title stripped from him when he refused induction into the Army during the Vietnam War, the event was a defining moment. Blacks had left in shackles and returned as champions—that was his mantra, and the American party included James Brown and B. B. King, who were caught up in the same spirit. The young music documentarian Leon Gast went to Zaire to shoot the performance and returned with 300,000 feet of film. After years of struggle, he finally pulled the footage together with help from producer-director Taylor Hackford, who shot fresh interviews with Norman Mailer and George Plimpton, both of whom covered the fight. We see the routine things onscreen—Foreman punching the training bag, Ali taking body blows from his sparring partner—which are brought to life by Mailer's comments. Even people who hate boxing will be held by the intensity of the human drama. Watching Muhammad Ali spin and wheel, we can only mourn the brilliant young man who martyred himself to his love of glory in the ring. (Denby; 2/24/97) (1 hr. 32 mins.; NR) *Screening Room.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Brassed Off; Chasing Amy; Crash; Diary of a Seducer; Ponette; The Van.*

Photograph courtesy of Human Rights Watch International Film Festival.

Happening
Worlds Apart

Dusan Hanak's 'Paper Heads' (pictured)—a satirical take on the atrocities committed by the Czechoslovakian government between World War II and 1989—will be screened during the Eighth Annual Human Rights Watch International Film Festival (June 6–19 at the Walter Reade Theater). Also watch for 'Waco: The Rules of Engagement,' a fierce indictment of the Man's botched Branch Davidian siege. (See "Museums, Societies, Etc." for more info.)

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *The Lost World.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Fetishes.*

Film Forum—209 W. Houston St. (727-8110) *Irma Vep; Portland.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Female Perversions; La Promesse; Mondo; Nowhere.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Kolya; When We Were Kings.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Addicted to Love; The Daytrippers; The Designated Mourner; Gone Fishin'; Romy and Michele's . . . ; Rough Magic.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *'Til There Was You; Austin Powers; The Fifth Element; Grosse Pointe Blank; Love! Valour! Compassion!; Trial and Error.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Night Falls on Manhattan; Breakdown.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Addicted to Love; Breakdown; The Fifth Element; Gone Fishin'; Love! Valour! Compassion!; Trial and Error.*

34th Street East—241 E. 34th St. (505-CINE#586) *Night Falls on Manhattan.*

34th Street Showplace—238 E. 34th St. (532-5544) *The Lost World.*

Chelsea—260 W. 23rd St. (505-CINE#597) *'Til There Was You; Fathers' Day; The Lost World.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Night Falls on Manhattan; Chasing Amy.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Austin Powers; Fathers' Day; The Fifth Element; Trial and Error.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Anna Karenina.*

Angelika 57—225 W. 57th St. (586-1900) *Daughter of the Bride; Follow Me Home; Kama Sutra.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Breakdown.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Chasing Amy; A Chef in Love; Ponette.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Love! Valour! Compassion!; Ponette; Trial and Error.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Addicted to Love.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Fathers' Day; The Fifth Element; Love Jones; Murder at 1600; Trial and Error.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Gone Fishin'.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Chasing Amy.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Romy and Michele's . . . .*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *'Til There Was You; Gone Fishin'; Scream.*

Guild 50th Street—33 W. 50th St. (757-2406) *The English Patient.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Sling Blade; Romy and Michele's . . . .*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Liar Liar; Volcano.*

Paris Theater—4 W. 58th St. (980-5656) *Closed for Renovations.*

State—1540 Broadway (391-2900) *Addicted to Love; Anaconda; Austin Powers; Night Falls on Manhattan; The Saint.*

Sutton—205 E. 57th St. (759-1411) *Austin Powers; The Van.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Absolute Power; Booty Call; Jerry Maguire; Private Parts; Secrets & Lies; Selena.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Lost World.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *The Designated Mourner.*

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Night Falls on Manhattan.*

86th Street—125 E. 86th St. (505-CINE#604) *The Lost World.*

86th Street East—210 E. 86th St. (249-1144) *Romy and Michele's . . . ; Gone Fishin'.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *'Til There Was You.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Breakdown; Liar Liar; The Lost World.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Donnie Brasco; The Fifth Element.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Brassed Off; Fathers' Day.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *'Til There Was You; Addicted to Love; Austin Powers; Breakdown; Fathers' Day; The Fifth Element; Trial and Error.*

UA East—1629 First Ave., at 85th St. (249-5100) *Night Falls on Manhattan.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Rough Magic.*

84th Street—2310 Broadway, at 84th St. (877-3600) *The Lost World.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Daytrippers; Diary of a Seducer; The English Patient; Flamenco; Kolya; La Promesse.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *'Til There Was You; Addicted to Love; Austin Powers; Brassed Off; Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; Love! Valour! Compassion!; Night Falls on Manhattan; Trial and Error.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Addicted to Love; The Fifth Element.*

New Coliseum—701 W. 181st St. (740-1545) *The Fifth Element; Gone Fishin'; The Lost World; The Devil's Own.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *The Fifth Element; Gone Fishin'; The Lost World.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *The Lost World.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Van.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *'Til There Was You; Addicted to Love; Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; The Lost World; Night Falls on Manhattan; Sprung; Trial and Error.*

Concourse Plaza—214 E. 161th St. (588-8800) *Anaconda; Breakdown; The Fifth Element; Gone Fishin'; Liar Liar; The Lost World; Night Falls on Manhattan; Sprung; Trial and Error.*

Riverdale Twin Theatre—5683 Riverdale Ave., at 259th St. (884-9514) *The Lost World; Romy and Michele's . . . .*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *'Til There Was You; Addicted to Love; Anaconda; Breakdown; The Fifth Element; Gone Fishin'; The Lost World; Night Falls on Manhattan; Sprung; Trial and Error; Volcano.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Breakdown; Fathers' Day; The Lost World.*

Brooklyn Heights—70 Henry St. (596-7070) *Austin Powers; Kolya; Trial and Error.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *The Fifth Element; Gone Fishin'; The Lost World.*

Cobble Hill—265 Court St. (596-9113) *Addicted to Love; Breakdown; The Fifth Element; The Lost World.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *'Til There Was You; Addicted to Love; Gone Fishin'; Night Falls on Manhattan; Trial and Error.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Gone Fishin'; The Lost World; Sprung.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Gone Fishin'; The Lost World; Romy and Michele's . . . .*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; Night Falls on Manhattan; Sprung.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Addicted to Love; The Lost World; Trial and Error.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *'Til There Was You; The Fifth Element; The Lost World.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Empire Strikes Back; Jungle 2 Jungle; Marvin's Room; Private Parts; Star Wars.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Gone Fishin'; The Lost World.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *The Fifth Element; Gone Fishin'; The Lost World; Sprung.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Addicted to Love; Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; The Lost World; Night Falls on Manhattan; Trial and Error.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Breakdown; Fathers' Day; The Fifth Element; The Lost World; Trial and Error.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Addicted to Love; Austin Powers; Breakdown; Fathers' Day; Gone Fishin'; Trial and Error.*

Cinema City—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *'Til There Was You; Addicted to Love; The Fifth Element; Gone Fishin'; Trial and Error.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Closed for Renovations.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Addicted to Love; The Fifth Element; Murder at 1600.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Liar Liar; The Lost World; Sprung.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *'Til There Was You; Addicted to Love; Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; Trial and Error.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *'Til There Was You; Austin Powers; Gone Fishin'; Trial and Error.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Fathers' Day; Liar Liar.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Breakdown; Fathers' Day; The Lost World; Night Falls on Manhattan.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Trial & Error; The Fifth Element; The Lost World.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Lost World; Volcano.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; The Lost World; Night Falls on Manhattan.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Fathers' Day; Night Falls on Manhattan.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Fifth Element; The Lost World.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *'Til There Was You; The Fifth Element; Gone Fishin'; Trial and Error.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Night Falls on Manhattan; The Lost World.*

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Night Falls on Manhattan.*

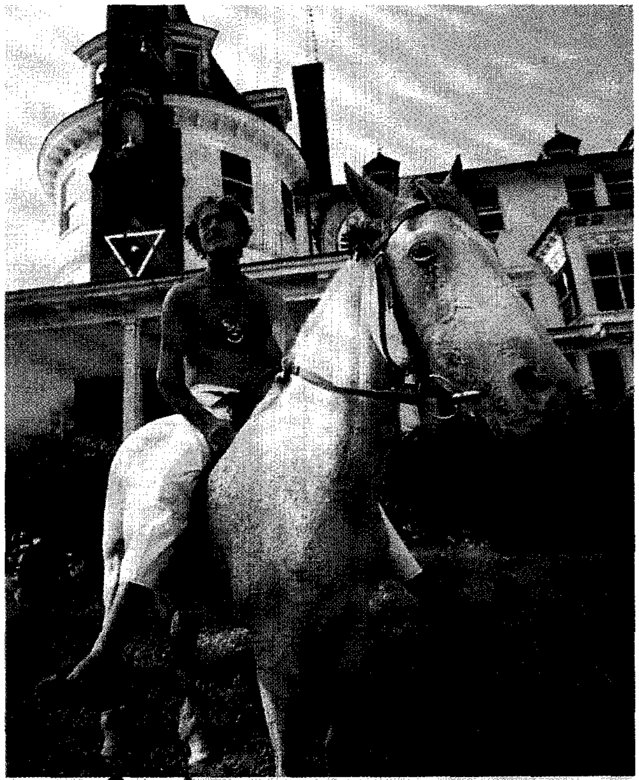
Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Addicted to Love; Breakdown; Fathers' Day; The Lost World; Trial and Error.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Breakdown; Fathers' Day; The Lost World; Trial and Error.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *'Til There Was You; Addicted to Love; Austin Powers; Breakdown; Fathers' Day; The Fifth Element; Gone Fishin'; The Lost World; Night Falls on Manhattan; Trial and Error.*



Opening

Head Trip

After he was diagnosed with cancer in 1995, acid-eater Timothy Leary set about dying quite publicly—faithfully logging on to the Internet, entertaining postmortem options (freeze or burn?), and enlisting documentarian Paul Davids to chronicle his last days. The result, 'Timothy Leary's Dead' (opening June 6), is a heady mix of black humor, druggy fantasia, and abject sorrow.

Photograph by Don Snyder.

Museums, Societies, Etc.

American Museum of the Moving Image—"Music for Silents: Original Soundtracks for Silent Films." 6/7: *The River Pirate* (1929) and *Don Juan* (1926). 6/8: *West of Zanzibar* (1928) and *The Man Who Laughs* (1927). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $8.

Anthology Film Archives—6/2–6/5: *The American Friend* (1977) and *Sid and Nancy* (1986). 6/2–6/8: *Chronicle of a Disappearance* (1996). "Stan Brakhage." 6/4: *Songs 15-22* (1965–66). 6/6: *23rd Psalm Branch* (1966). 6/8: *Scenes From Under Childhood* (1969). 6/6–6/8: Jan Sverak's *The Ride* (1995). 6/6 and 6/8: *Frank and Ollie* (1996). 32 Second Ave., at 2nd St. (505-5181); $7.

Brooklyn Museum of Art—"Hong Kong Films." 6/7 and 6/8: *Bullet in the Head* (1990). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $4.

Casa La Femme—6/8: *La Dolce Vita* (1960). 150 Wooster St. (505-0005).

Different Light—6/8: *Funny Face* (1957). 151 W. 19th St. (989-4850); free.

Donnell Media Center—6/3: *Que Viva Mexico* (1931-32). 6/4: *Gold Diggers of 1935* (1935). 6/5: *'Til the Butcher Cuts Him Down* (1971) and *Minnie the Moocher and Many Many More* (1983). 20 W. 53rd St. (621-0619); free.

Film Forum—"Capra 100." 6/2: "Capra & Langdon." *Tramp, Tramp, Tramp* (1926) and "Capra's Langdon Two-Reelers." 6/3: "Why We Fight," a series of wartime propaganda films. 6/4: *The Younger Generation* (1929), *Way of the Strong* (1928), and *Fultah Fisher's Boarding House* (1922). 6/5: *Riding High* (1950) and *Here Comes the Groom* (1951). 6/6–6/8: *It's a Wonderful Life* (1947) and *Lost Horizon* (1937). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"R. W. Fassbinder and His Friends." 6/2 and 6/3: *Lili Marlene* (1980) and *The Stationmaster's Wife* (1978). 6/4 and 6/5: *Veronica Voss* (1982) and *Lola* (1981). "The Human Rights Watch International Film Festival." 6/6: *An Act of Conscience* (1997). 6/6 and 6/7: *Devils Don't Dream!* (1996). 6/6 and 6/8: *Paper Heads* (1995) and *Waco: The Rules of Engagement* (1996). 6/7: *Ricardo, Miriam, and Fidel* (1996) and *A Song for Beko* (1992). 6/7 and 6/8: *Barizogon* (1996). 65 W. 65th St., plaza level. (875-5600); $8.

French Institute—6/3: *Window Shopping* (1983). 6/10: *Aria* (1986). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Museum of Modern Art—"Howard Hawks Restored." 6/2: *Paid to Love* (1927) and *The Criminal Code* (1931). 6/3 and 6/8: *The Big Sleep* (1945). 6/5: *Fig Leaves* (1926) and *Tiger Shark* (1932). 6/6: *The Cradle Snatchers* (1927), *Howard Hawks: American Artist* (1977), and *Scarface* (1932) with excerpt. 6/7: *The Big Sky* (1952) and *Gentlemen Prefer Blondes* (1953). "Women Make Movies." 6/2: *Girls Like Us* (1996), *DiAna's Hair Ego: AIDS Info Up Front* (1990), and *Knowing Her Place* (1990). "The Play's the Thing." 6/3: *As You Like It* (1936). 6/3 and 6/7: *Henry V* (1944). 6/5: *King Lear* (1970). 6/6: *Looking for Richard* (1996) and *Mr. Denning Drives North* (1951). 6/6 and 6/8: *Richard III* (1955). 6/7: *Hamlet* (1976) and *Julius Caesar* (1953). 6/8: *The Taming of the Shrew* (1929) and *Hamlet* (1990). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 6/12: *The Rat Pack Captured* (1965). Beginning 6/13: "Murder in the Living Room: Hitchcock by Hitchcock." 6/13: *The House Where Time Stopped* (1955), *Revenge* (1955), and *Incident at a Corner* (1960). 25 W. 52nd St. (621-6710); $6.

New York Lesbian and Gay Film Festival—6/5–6/15 at The Joseph Papp Public Theater (425 Lafayette St.) and the New York Film Academy (100 E. 17th St.). For info and complete schedule, call 260-2400; $8.

Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday-brunch patrons).

Symphony Space— "Golden Voices/Silver Screen," with live cabaret keyed to the movie. 6/3: *Bells Are Ringing* (1960). 6/10: *Carousel* (1966). 2537 Broadway at 96th St. (864-5400); $8.

Heart Disease *continued from page 36*

of teaching patients about their problems and medications. through its hotel-like Co-op Care facility, now expanding to help heart patients. The new center will include two large gyms where patients will do monitored exercise.

NYU also has leaped into the hot area of **minimally invasive heart surgery**. Physicians use the same technique as the doctors at Lenox Hill as well as a different one, called **port access surgery**.

In the port access system, the patient is connected to a heart-lung machine through an artery in the groin. The heart is stopped, and surgery is performed through a three-inch incision between the ribs in the left chest. Cardiothoracic surgeon Aubrey Galloway explains that people who need bypass surgery may require as many as five bypasses, and this can be done through a minimal incision on only a stopped heart, not a beating one. The NYU team has done about 100 heart surgeries with the stopped-heart system and about 50 with the beating-heart system. "About 30 to 40 percent of coronary bypasses are appropriate for one of the two methods," Galloway says.

He's even more enthusiastic about minimal-access techniques to repair heart valves. (Repair is preferable to replacement, which requires patients to take blood-thinning medication for the rest of their lives.) "I can see when we'll be doing 90 percent of valves through minimal incisions," he says.

NYU is the only city hospital in an NIH trial using **stents** coated with heparin (a clot-dissolving substance) to keep arteries open after angioplasty.

ST. LUKE'S–ROOSEVELT

ST. LUKE'S–ROOSEVELT HOSPITAL CENTER, with cardiac facilities at both its uptown and midtown sites, has one of the lowest mortality rates in elective **angioplasty** among 32 hospitals in New York State, and was second among 9 in Manhattan in **coronary-artery-bypass surgery**. The medical center does about 2,000 **cardiac catheterizations** a year, including 525 angioplasties to open coronary arteries, and some 650 open-heart operations.

Dr. Greenberg, director of the Coronary Care Unit at the Roosevelt site (on 59th Street), notes the hospital takes on very sick patients who might be rejected elsewhere. "We did a double bypass on a 94-year-old lady. She did fine," he says.

One of St. Luke's–Roosevelt's strengths is **radiofrequency catheter ablation**. "I got to be fond of patients I never see anymore because they've been cured," Greenberg says.

SAINT VINCENTS

SAINT VINCENTS MEDICAL CENTER IN GREENwich Village has four cardiac surgeons, who do more than 650 open-heart operations a year. Its doctors also do many **angioplasties**, often using **stents**, which cardiothoracic surgeon Joseph T. McGinn calls "way less invasive" than a bypass.

McGinn is conducting a unique clinical trial to prevent **atrial fibrillation**, an irregular heart quiver that temporarily afflicts a quarter to a third of patients after bypass surgery. "During surgery, the heart is packed in ice," which is one of the causes of irritation. "I've been doing a trial using ice and steroids [which decrease irritation]," he says.

The cardiac-surgery team also uses **minimally invasive surgical techniques**. Like the NYU team, McGinn finds the method especially useful for valve repair. "We're doing almost all isolated valve surgery through minimal incisions," he says.

UNIVERSITY HOSPITAL OF BROOKLYN

THE UNIVERSITY HOSPITAL AT SUNY HAS A top-notch **angioplasty** service and heart-bypass program. Its six heart surgeons and four interventional cardiologists did 377 open-heart surgeries on adults and children in 1995 and 312 angioplasties last year. University was the only hospital in the state to have no deaths during angioplasty, and its bypass program is one of the state's ten best in mortality rates. Half the patients treated are African-Americans, five times the average in the state.

The hospital is the only one in Brooklyn to offer **radiofrequency catheter ablation** for abnormal heart rhythms, and to implant heart defibrillators, the pacemaker-like devices that prevent cardiac arrest.

NEW YORK DOWNTOWN

LOCATED BETWEEN CITY HALL AND WALL Street, New York Downtown Hospital doesn't do open-heart surgery, but it offers potentially lifesaving treatment in **heart attack** central. The financial district generates more heart attacks per capita than any other Zip Code in New York—150 to 175 a year. The hospital's five-bed chest-pain unit is superfast at getting clot-dissolving drugs into patients. Nationwide, the average time is 83 minutes; at New York Downtown, it's under 30.

The hospital also runs Downtown HeartSavers, which brings health screenings, stress management, and nutrition and exercise information to Wall Streeters. ■

theater

Cornelius Eady...Baby Anger

Broadway

Now Playing

An American Daughter—Wendy Wasserstein's new political comedy, starring Hal Holbrook and Kate Nelligan. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/13/97. *Cort Theatre, 138 W. 48th St. (239-6200).*

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Candide—Voltaire with a Leonard Bernstein beat. Hal Prince revives this musical satire, starring Jim Dale, Andrea Martin, Harolyn Blackwell, and Jason Danieley. $20–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/29/97. *Gershwin Theatre, 222 W. 51st St.(307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Joel Grey. (Simon: 12/2/96) $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (307-4100). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, now starring Michael Chiklis, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $49.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Booth Theatre, 222 W. 45th St. (228-3626, or just dial* CAVEMAN*). 1 hr. 40 mins.*

A Doll's House—A startling new version of Ibsen's 1879 scenes from a marriage by Frank McGuinness. Starring Olivier Award–winner Janet McTeer. $25–$60. Mon.–Sat. at 8, Sat. at 2. Opened: 4/2/97. *Belasco Theatre, 111 W. 44th St. (239-6200).*

Dream: The Johnny Mercer Musical—The Golden Age of American pop music, set to songs by Mercer, Duke Ellington, Billy Strayhorn, and many more, written between 1920 and 1960. Starring Lesley Ann Warren, Margaret Whiting, and John Pizzarelli. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/3/97. *Royale Theatre, 242 W. 45th St.(239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Whoopi Goldberg as a female Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

The Gin Game—D.L. Coburn's play, about two people in a retirement home, shows off the talents of two older actors. It is the thing the theater needs if its aging stars are not themselves to end up in like fashion. So we must be grateful to Coburn for letting Julie Harris and Charles Durning delight us with their very different but nicely complementary techniques. The Pulitzer Prize–winning play concerns Weller Martin and Fonsia Dorsey, two souls in their seventies, who after a hard-knock life end up in a nursing home, nursing illusions to keep them going. Weller fancies himself a wizard at cards, and entices the seemingly frail Fonsia, new to gin rummy, to provide him with an easy mark. But Fonsia has both a canny and a lucky streak, and goes on, over a week or so, to win every single hand. This makes Weller angrier and angrier, and Fonsia sweeter and sweeter, enraging her partner until the otherwise uneventful play ends in a tragicomic climax. (Simon: 5/5/97). $15–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/20/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Grease!—It's back, after a brief hiatus. A crowd-pleasing, neon-heavy rock-and-roll musical about

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Carol Rosegg.

Previews

The Big Chill

The New Group concludes its third season with yet another British import, *My Night with Reg*—a dark comedy that the organization's executive producer, Claudia Catania, has suggested should be renamed *A Housewarming Party and Two Wakes*. The play, which won the 1995 Olivier Award and other assorted accolades, follows six gay men as they contemplate their relationships with the never-seen title character, Reg, who has died from AIDS.

a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Olympic gymnast Dominique Dawes joins the cast as cheerleader Patty Simcox, and Jeff Conaway plays D.J. Vince Fontaine. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—What do you think it's about? Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—Alfred Uhry's first new play since *Driving Miss Daisy*, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine-what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

The Little Foxes—Lillian Hellman's best play, where her gift for melodrama functions at full-tilt. The genre itself is not an august one, but is mastery in a lesser form so unenviable a thing? Altogether, this is a production that sheds new light on a by now convention-bound and somewhat suspect classic, lifting it to a higher, subtler level of unforgettability. Jack O'Brien's Regina Giddens, as played by Stockard Channing, is not the usual cold and calculating bitch, but a warm and feelingful monster, whose evil has believable psychological and social roots, and who isn't entirely comfortable with it. Her red-in-tooth-and-claw brothers are more drolly human than in any previous production, but then, you can smile, even laugh, with the sharpest of teeth. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/15. *Vivian Beaumont Theater, Lincoln Center (239-6200).*

London Assurance—Brian Bedford stars in Boucicault's 1841 comedy of manners and irresistibly-named characters (Sir Harcourt Courtly, Lady Gay Spanker). $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 4/30/97. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Dixie Carter as the great *monstre sacré* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea*. For insomniac luxury-lovers of all ages. $40–$75. Thurs. and Fri. at 8, Wed. and Sat. at 2 and 8, Sun. at 2 and 7. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show-drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience-breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Steel Pier—Think Atlantic City, 1933: dance marathons, lovebirds, and cotton candy. A new musical by Kander, Ebb, and Thompson, starring Gregory Harrison, Karen Ziemba, Daniel McDonald, and Debra Monk. $35–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/24/97. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Titanic—Go down with the ship, directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Victor/Victoria—Curves be damned! Raquel Welch, whose va-va-voom figure has tormented men for three decades, succeeds Julie Andrews as the sexual palindrome of Broadway—a woman-playing-a-man-playing-a-woman. Written and directed by Blake Edwards; musical adaptation by (the late) Henry Mancini and Leslie Bricusse. Also starring Tony Roberts, Michael Nouri, and Rachel York. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (307-4100). 2 hrs. 45 mins.*

The Young Man From Atlanta—There's good down-home, Southern-fried atmosphere at the Houston house of Will and Lily Dale

Kidder, but where the hell is the play? Rip Torn, terrific when he plays disturbingly shady characters, must here keep reining himself in. Shirley Knight is stuck with the hard task of making a stupid woman lovable, which would tax a much better actress. Once again, the Pulitzer has gone to bogus profundity. (Simon: 4/7/97). $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/27/97. *Longacre Theatre, 220 W. 48th St. (239-6200).*

Off Broadway

Previews and Openings

As Bees in Honey Drown—Mark Brokaw, whose subtle direction of *How I Learned to Drive* won him a Drama Desk award, tries his hand at a new comedy by Douglas Carter Beane (author of *To Wong Foo, Thanks For Everything, Julie Newmar*). $12. Wed.–Sat. at 8. Previews begin 6/5 for a 6/19 opening. *Greenwich House Theatre, 27 Barrow Street (629-4656).*

Baby Anger—A yuppie couple's baby boy is cast in an award-winning commercial—as a girl. Quel drag! Presented by Playwrights Horizons, written by Peter Hedges (*What's Eating Gilbert Grape*), and starring Kristen Johnston (*3rd Rock from the Sun*). $35. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7:30. In previews for a 6/8 opening. *Anne G. Wilder Theater, 416 W. 42nd St. (279-4200).*

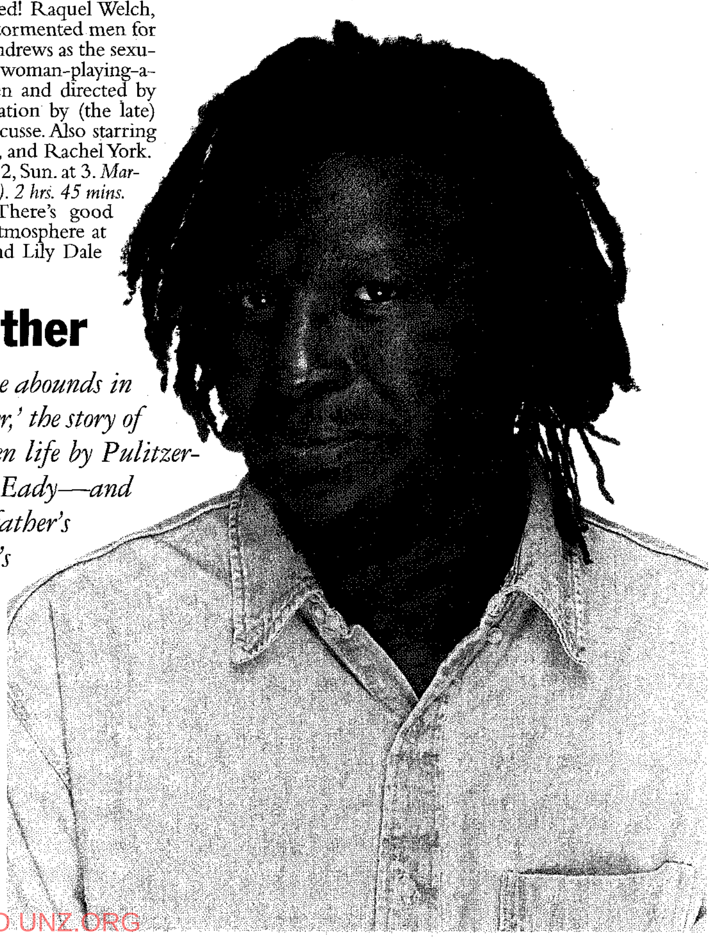
Clean—A married woman falls for a drag queen. A young male teenager pines for a priest. Edwin Sanchez, author of *Trafficking in Broken Hearts*, takes these already-delicate dilemmas and sets them in the potentially unforgiving context of Latino culture and mores. $32. Tues.–Fri. at 8, Sat. 2 and 8, and Sun. at 7. In previews for a 6/9 opening. Through 7/7. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

The Great Hall—A new musical about a motley (what else?) crew of immigrants arriving at Ellis Island in the twenties. $20. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opens 6/6. *Sanford Meisner Theater, 164 Eleventh Ave., at 23rd St. (352-4474).*

Gross Indecency: The Three Trials of Oscar Wilde—After a long and giddy run at the Greenwich House, the Tectonic Theater production has found a finally

Previews
Stormy Weather

Gorgeous, lyrical dialogue abounds in 'You Don't Miss the Water,' the story of a young black poet—given life by Pulitzer-nominated poet Cornelius Eady—and his struggle with his father's tyranny. The production's other riches include a score by jazz cellist Diedre L. Murray and the prestige of the Vineyard Theatre, which last presented Drama Desk winner 'How I Learned to Drive.'



Photograph by Howard Gotfryd.

home on Off Broadway, and most would say it's about time. From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together a beguiling show about Wilde's 1895 trial for "gross indecency with male persons." $20–$45. Tues.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. In previews for a 6/5 opening. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Guys and Dolls—None of the Above Theatre Company rocks the boat—for three nights, anyway. The troupe will donate a portion of the proceeds from this limited run to Gay Men's Health Crisis, which, like None of the Above, is in its fifteenth year. $20. Thurs.–Sat. at 8. *Interlude Theatre, 45 W. 21st St. (861-4998).*

Home—Melting Pot Theatre Company revives this drama by Sam-Art Williams, which won the Outer Critics Circle award in 1979 and a Tony nomination in 1980 for best new play. $15–$25. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 6/4 for a 6/5 opening. *Theatre of the Riverside Church, 490 Riverside Dr., at 120th St. (279-4200).*

Homework—The coming-of-age story of three Brooklyn women. Starring and co-written by Kim Coles, of *Living Single* and *In Living Color* fame. $20. Wed.–Sat. at 8. Previews begin 6/5 for a 6/12 opening. *HERE, 145 6th Ave., at Spring St. 647-0202.*

Jest a Second—Jewish Repertory Theatre presents James Sherman's sequel to his *Beau Jest.* $35. Tues. at 8, Wed. at 2 and 8, Thurs. at 8, Sat. at 8, Sun. at 2 and 7. Previews begin 6/7 for a 6/15 opening. *Playhouse 91, 316 E. 91st St. (831-2000).*

My Night With Reg—The New Group concludes its third season with yet another British import. The play, which won the 1995 Olivier Award and other assorted accolades, follows six gay men as they contemplate their relationships with the never-seen title character, Reg. Perhaps more aptly titled *A Housewarming Party and Two Wakes.* $15. Tues.–Sat. at 8, Sun. at 4 and 7:30. Special performance on 6/9; no performances on 6/6 and 6/14. Previews begin 6/3 for a 6/12 opening. *Intar Theatre, 420 W. 42nd St. (279-4200).*

Seeking the Genesis—Kia Corthron's newest drama. C Ana, a single mom from the projects who has already lost one of her two sons to gangs and drugs, is confronted with a moral dilemma about how to spare the other. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 6/17 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Small Lives/Big Dreams—An encore production from the redoubtable Anne Bogart. Five refugees attempt to reconstruct their civilization based on fragments of remembered language. $20. Thurs. and Fri. at 8, Sat. at 2 and 8. *Miller Theater, Columbia University, Broadway at 116th St. (854-7799).*

Something Blue—The honor of your presence is requested at the wedding from hell. Written and performed by Michaela Murphy; directed by Tim Blake Nelson. $32.50–$35. Tues., Thurs., and Fri. at 8; Wed. at 7; Sat. at 2 and 8; Sun. at 2 and 7. In previews. *Second Stage Theatre, 2162 Broadway, at 76th St. (873-6103).*

You Don't Miss the Water—A collaborative effort from Pulitzer Prize–nominated poet Cornelius Eady and jazz composer Diedre L. Murray. $30. Tues.–Sat. at 8, Sun. at 4 and 7:30. Previews begin 6/6. *Vineyard Theatre, 309 E. 26th St. (353-3874).*

Now Playing

All My Sons—A fiftieth-anniversary production of Arthur Miller's classic, starring John Cullum and directed by Barry Edelstein. $45. Tues.—Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 6/29. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna; starring the aforementioned writers and Nanette Fabray. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 5/11/97. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Capitol Steps—A new political musical revüe performed by former congressional staff members. $40. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Chez GARBO—A revival from last season. In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the recluse's life. $20. Fri. at 8, Sat. at 7, and Sun. at 3. Through 6/22. *DUO Theatre, 62 E. 4th St. (598-4320).*

Collected Stories—The conflict between the established artist and the adulatory fan who becomes a protégé, disciple, colleague, and friend—and finally threatening rival—is one of those great topics that have fascinated us at least since Paul Bourget's *The Disciple* (1889) through Joe Mankiewicz's movie *All About Eve* (1950) to our time. It resurfaces in Donald Margulies's provocative new play, which confronts the prominent short-story writer Ruth Steiner with her student turned confidante turned competitor Lisa Morrison. As always, Margulies is literate, intellectually stimulating, and able to create characters of both dramatic and human interest. A good play. (Simon: 6/1/97). Awarded by the Los Angeles Drama Critics Circle for best new play; stars Debra Messing and Maria Tucci. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Opened 5/20. *The Manhattan Theater Club/Stage I at City Center, 131 W. 55th St. (581-1212).*

The Devils—Elizabeth Egloff often turns to the classics for inspiration, and in this, her newest drama, it's a Dostoyevsky work by the same name. Her play follows a crew of Ukrainian revolutionaries as they grapple with the human obstacles to social change. $25–$30. Tues.–Fri. at 7, Sat. at 1 and 7, Sun. at 5. Through 6/8. *New York Theater Workshop, 79 E. 4th St. (460-5475).*

A Drop in the Bucket—A dark comedy about two widows, Atlantic City, and the allure of the one-arm bandits. $7–$20. Tues.–Sat. at 8, Wed. at 2, and Sun. at 3. Through 6/15. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

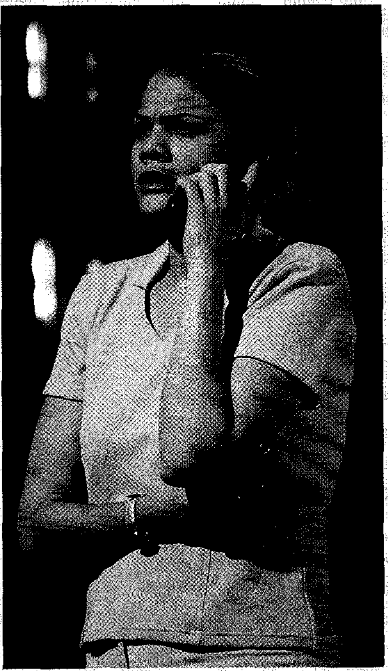
Fairy Tales—Eric Lane Barnes's naughty musical revue about gay life. Directed by Mark Cannistraro (*Vampire Lesbians of Sodom, Sister Mary Ignatius Explains It All for You*). $12–$30. Mon.–Fri. at 8, Sat. at 6 and 10. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue.* A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour

Opening
Earth Girl



On *3rd Rock From the Sun,* she plays the long-legged alien with the large-caliber mouth. Off Broadway, she played a trashy wastrel (*The Lights*) and a serial killer from New Jersey (*Hot Keys*). Is there a pattern here? "Certainly, my characters lean toward the extreme," says Kristen Johnston, winsome and altogether normal in person. "Which gives me more joy than anything." Joy, but also a bit of tsuris: Johnston's character on *3rd Rock*—a male intergalactic war hero who's trapped in a shapely female frame—has recently made her the target of casting directors in need of a space vamp. "And at the moment, I don't want to be in space," says the 29-year-old actress. "Not as an alien or as an earthling—*not on any level.*" So this summer, Johnston opted for an emphatically earthbound role in *Baby Anger,* the new Peter Hedges play opening this Sunday at Playwrights Horizons. Johnston first read the script six years ago, after her friend Hedges (*What's Eating Gilbert Grape*) cranked out a first draft. "I thought it was cool, and the ideas were amazing," she says. Johnston demonstrates one of those ideas—perhaps even the central idea—in her character, Mary Kay Paterson, a housewife and failed actress who makes the lethal mistake of trying to fulfill her ambitions through her son. It's a scary and radically different role for Johnston, a natural-born over-the-top comedienne. So different, in fact, that she makes a rather startling admission: "I actually have stage fright."

JENNIFER SENIOR

Photograph by Joan Marcus.

and three quarters with a fabled *monstre sacré* in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French maid, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel acknowledges her debt to Nabokov's *Lolita.* She has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Miss Vogel uses the topography and chronology of her own life for L.B.'s story; is this done merely to anchor fiction more firmly in reality, or are we nudged into speculating about her self-proclaimed lesbianism, even if we accept her asseveration that this is not autobiography? Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. David Morse is an utterly disarming U.P.: cunning pedophile and self-deluded good ol' boy in warm-hearted blend; Mary-Louise Parker dons several ages from 11 to 35 with the skill of a quick-change artist. (Simon: 3/31/97). $25–$45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—One of 1996's more melancholy theater trends was the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Kerouac—A musical based on the Beat poet's life. And he would have loved this: the management's throwing in two free drinks for the cost of admission. $25. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *Theatre East, 211 E. 60th St. (838-8528).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $25–$45. Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2 and 5, Sun. at 3 and 6. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Men on the Verge of a His-Panic Breakdown—Multiple monologues about the gay Hispanic experience starring Felix A. Pire. $30. Tues.–Sat. at 9, Sun. at 5. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Mere Mortals and Others—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Sat. at 2, Sun at 3. Opened 4/29. *Primary Stages, 354 W. 45th St. (333-4052).*

My Italy Story—One man's journey from Hoboken to Italy, searching for his roots. Written by Joseph Gallo; starring Daniel Mastrogiorgio. $30. Tues.–Sat. at 7, Sun. at 3. Opened: 3/31/97. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Othello—Set in the Mediterranean Renaissance, starring Abner Genece and Joseph Menino. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 3/16/97. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stonewall Jackson's House—A new comedy about a young woman who violates racial taboos—political correctness, take that! $35. Wed.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Tap Dogs—An Australian import, a rollicking tap show with a gritty edge. $20–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened: 3/16/97. *Union Square Theatre, 100 E. 17th St. (307-4100).*

To Catch the Lightning—The Puerto Rican Traveling Theatre, now in its thirtieth season, presents a new absurdist drama by Carmen Rivera. $20. English performances: Wed.–Fri. at 8. Spanish performances: Sat. at 2 and 8, Sun. at 3 and 6:30. Through 6/22. *Lambs Theater, 130 W. 44th St. (354-1293).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Off-Off Broadway

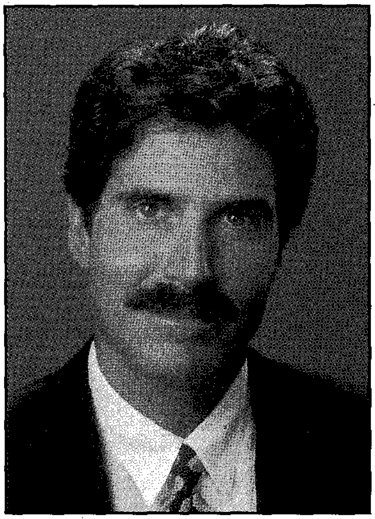
As You Like It—As envisioned by the wonderful Liviu Ciulei. This week only; presented by The Acting Company. $12–$32.50. Mon. at 8, Tues. at 11 and 8, and Wed. at 8. *St. Clement's Theatre, 423 W. 46th St. (279-4200).*

Marathon '97—The Ensemble Studio Theatre's annual marathon, always a reliable showcase for new talent, continues its festival of original one-act plays. $15. Wed.–Fri. at 7:30, Sat. at 3 and 7:30. *Ensemble Studio Theatre, 549 W. 52nd St. (247-3405).*

Torch Song Trilogy—An unofficial fifteenth-anniversary production of Harvey Fierstein's Tony Award winner. $20–$25. Wed.–Sat. at 7:30, Sun. at 6:30. Through 6/8. *Grove Street Playhouse, 39 Grove St. (769-2102).*

What the Butler Saw—This may be Joe Orton's funniest play, and the 1996 revival by the Cocteau Rep was one of the best to come along in years. Graciously, the company has decided to revive the production—which involves a shrink, a nymphomaniac, a bellhop, and lots of sexual confusion—but this time for two and a half weeks only. Through 6/15. $12–$24. Wed.–Sat. at 8, Sun. at 3 and 8. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Stuttering Didn't Silence His Story.



20/20's John Stossel knows news. He also knows what it's like to deal with a stuttering problem. John still struggles with stuttering yet has become one of the most successful reporters in broadcast journalism today.

National Stuttering Awareness Week
May 12–18

For more information on what you can do about stuttering, write or call toll-free:

STUTTERING FOUNDATION OF AMERICA
FORMERLY SPEECH FOUNDATION OF AMERICA
A Non-Profit Organization
3100 Walnut Grove Road, Suite 603
P.O. Box 11749 • Memphis, TN 38111-0749
1-800-992-9392

50 YEARS OF SERVICE
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art

Memories of Mexico...America from Above

Openings

Check out the Gramercy Art Fair's younger rival, **The Art Exchange Show, An (Alternative) Alternative Art Fair** from June 4–7, 11 A.M.–7 P.M. daily, at 67 Broad Street. Call 431-6850 for information.

Galleries

Solos

Madison Avenue and Vicinity

Elena Climent—New paintings and watercolors on the theme of the house in Mexico City where the artist was raised in the fifties and sixties; through 6/28. Martin, 23 E. 73rd St. (288-2213).

German Gargano—Expressionistic abstract paintings from the nineties by the Argentine artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

Bernhard Gutmann—Paintings and watercolors of landscapes, figures, interiors, and still life by the American Impressionist; through 7/11. Beacon Hill, 980 Madison Ave. (734-3636).

Maria Izquierdo—A retrospective of paintings by the Mexican artist (1902–1955) known for her circus themes, portraiture, mythical allegories, and melancholy landscapes; through 7/27. Americas Society, 680 Park Ave. (249-8950).

Henri Matisse—A suite of stencil prints from the artist's "Jazz" series that was published in Paris in 1947; through 6/20. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Aric Obrosey—Drawings, paintings, and sculptures of lace patterns, created by cutting or burning out lace patterns on paper or neoprene rubber, or through actual painting or drawing; through 6/28. Graham, 1014 Madison Ave. (535-5767).

Wayne Thiebaud—New paintings; through 6/27. Stone, 113 E. 90th St. (988-6870).

Peter Waite—Paintings on paper that continue the artist's themes of landscape, interiors, seascapes, graveyards, and buildings; through 7/12. Winston Wächter, 111 E. 65th St. (327-2526).

57th Street Area

Richard Artschwager—New paintings that depict potatoes in a variety of containers and in the process of becoming increasingly abstract; through 6/28. Boone, 745 Fifth Ave. (752-2929).

St. Clair Cemin—New sculpture; through 6/21. Miller, 41 E. 57th St. (980-5454).

Barbara Dixon Drewa/Glen Hansen—Small-scale trompe-l'oeil paintings/Small-scale paintings of nineteenth-century Parisian monuments. Through 6/21. Fischbach, 24 W. 57th St. (759-2345).

Morris Graves—Recent paintings of images from nature; 6/4–7/31. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Alfred Jensen/Tony Smith—An exhibition of paintings by Jensen (1903–1981) and lifetime-cast sculptures by Smith (1912–1980) that compares the artists' idiosyncratic uses of geometry; through 6/20. PaceWildenstein, 32 E. 57th St. (421-3292).

Matisse and Tériade—Collaborative works by Matisse and the writer–publisher Tériade, including three issues of *Verve* devoted to Matisse and edited by Tériade, and their first book, *Lettres Portugaises*; through 6/28. Yoshii, 20 W. 57th St. (265-8876).

César Menéndez—Dream like figurative paintings by the El Salvadoran artist; through 6/23. Brewster, 41 W. 57th St. (980-5373).

Masayuki Nagare—Sculptures by the Japanese master stone-carver; through 6/28. McCoy, 41 E. 57th St. (319-1996).

Odd Nerdrum—Recent allegorical paintings by the Norwegian artist; through 6/27. Forum, 745 Fifth Ave. (355-4545).

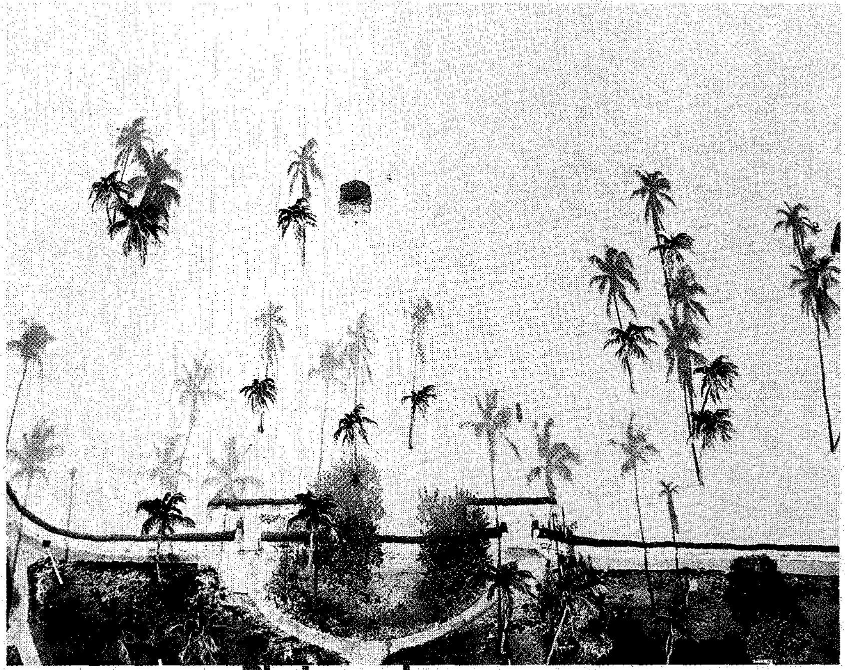
Ephraim Rubenstein—Recent paintings of figures in interiors; through 7/3. De Nagy, 724 Fifth Ave. (262-5050).

Thomas Struth/Steve McQueen—Recent photographs taken in Japan/Films. Through 6/28. Goodman, 24 W. 57th St. (977-7160).

Joaquin Torres-Garcia—A selection of paintings and drawings executed between 1899 and 1949 from the collection of the artist's grandchildren; through 7/18. Krugier, 41 E. 57th St. (755-7288).

Ground Rules:

In summer galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.



Photography

Flights of Fancy

Known for her aerial photographs of Peruvian and Egyptian landscapes—shot through the open doors of single-engine planes—Marilyn Bridges brings the same breathtaking perspective to the United States in her new book, 'This Land Is Your Land: Across America by Air' (Aperture; $50), and at an exhibition at Aperture's Burden Gallery (20 East 23rd Street), through July 31.

SoHo and TriBeCa

Jeremy Adams—New paintings that juxtapose abstract passages with images derived from television; through 6/21. TZ'Art, 28 Wooster St. (966-9059).

Nancy Azara—New painted wood sculptures; through 6/28. Donahue/Sosinski, 560 Broadway (226-1111).

Germaine Brooks/Carey Yates—Paintings of abstracted portraits/Paintings that depict a single image of a bird painted in black on a white background; 6/4–28. Grand Salon, 83 Grand St. (226-1861).

Elaine Lustig Cohen—Recent collages that incorporate vintage photographs; through 6/28. Saul, 560 Broadway (431-0747).

Leo Copers—An installation of paintings and objects; through 6/21. Tilton, 49 Greene St. (941-1775).

Thomas Cornell—Landscapes painted near the artist's home on the southern coast of Maine; through 6/21. Einstein, 591 Broadway (226-1414).

Dennis Masback—Recent paintings; through 6/28. Radix, 462 Broome St. (431-7783).

Karen Finley—Three installations and a selection of paintings and drawings by the artist known for her

Photograph by Marilyn Bridges.

performance work; through 6/28. Fotouhi Cramer, 560 Broadway (431-1304).

Alberto Giacometti—Prints spanning the artist's career; through 6/28. Lust, 61 Sullivan St. (965-0348).

Gilbert & George—A two-gallery exhibition of the English artists' latest collaborative works, a series of photographs of blown-up microscopic images of bodily fluids titled "The Fundamental Pictures"; through 6/28. Lehmann Maupin, 39 Greene St. (965-0753) and Sonnabend, 420 W. Broadway (966-6160).

Joseph Greenberg—Heavily impastoed paintings of New York City views; through 6/28. Woodward, 476 Broome St. (966-3411).

Don Hazlitt—Recent paintings that combine free-floating images of architecture, still life, and landscape; through 6/28. Zarre, 48 Greene St. (966-2222).

Herzog & De Meuron—Drawings by the Swiss architects Jacques Herzog and Pierre de Meuron; through 7/31. Blum, 99 Wooster St. (343-0441).

Chris Hipkiss/Paul Laffoley—New drawings/Ink drawings on the theme of the *Rubaiyat of Omar Khayyam.* Through 6/21. Cavin-Morris, 560 Broadway (226-3768).

Yuri Kuper—Recent paintings, objects, and mixed-media pieces; through 6/22. Sorokko, 430 W. Broadway (941-8888).

Stephen Lack—Recent works on paper in which images are pared down to their essential elements; through 6/28. Goldstein, 39 Wooster St. (431-0314).

Alun Leach-Jones—Recent charcoal and pastel drawings shown with tribal art from New Guinea; through 7/25. Ross, 568 Broadway (343-2161).

Ming-Wei Lee—Works that create or document encounters designed to heighten awareness of human interaction; through 7/3. Lombard Fried, 470 Broome St. (334-5060).

Georgia Marsh—A survey of drawings tracing this artist's development from her minimalist abstraction of the mid-seventies to the abstracted images of nature she has been making since the mid-eighties; through 6/28. Senior, 375 W. Broadway (941-0960).

John McCracken—Recent minimal sculptures; through 6/21. Zwirner, 43 Greene St. (966-9074).

Elizabeth Murray—Recent paintings; through 6/20. PaceWildenstein, 142 Greene St. (431-9224).

Chuck Nanney—Paintings and photographs that draw on the artist's childhood memories; through 6/27. Wittels, 48 Greene St. (219-2211).

Paul Paiement/Sante Scardillo—Recent works on paper by both; through 6/28. Martz, 580 Broadway (334-3348).

Louis Renzoni/Duane Stapp—Paintings in which blurred figures emerge from dark purple and gray backgrounds/An installation musing on consumerism. Through 6/21. Foster, 62 Crosby St. (966-9024).

Julie Roberts—Paintings that depict medical instruments, period furniture, clothing, and isolated objects in thickly impastoed paint against flat or minimally textured grounds of dense color; through 7/3. Kelly, 43 Mercer St. (343-2405).

Alexis Rockman—Dioramas of objects, photographs, and painted and sculpted forms embedded in layers of resin; through 6/28. Gorney, 100 Greene St. (966-4480).

Medardo Rosso—A survey focusing on the relationship between the artist's sculpture and photographs; through 6/18. Kent, 67 Prince St. (966-4500).

Michael Rouillard/Rainer Splitt—Conceptual paintings by both; through 7/3. Stark, 113 Crosby St. (925-4484).

Bjarne Werner Sorensen—Paintings and prints by a Danish artist; through 6/28. DCA, 420 W. Broadway (334-3331).

Annika Ström—A video installation by a Swedish artist; through 7/12. Kaplan, 48 Greene St. (226-6131).

Mathew R. Weaver—Paintings that incorporate personal mementoes such as photographs and documents; through 6/28. Engelhorn, 470 Broome St. (966-6882).

Chelsea

Mac Adams/Michael Snow—Color and black-and-white photographs that continue the artist's investigations into the disjunctions between object, shadow, and reflection, and one sculpture that allows a viewer to explore three-dimensionally the ideas implicit in his photographs/A slide installation and holographic works. Through 7/13. Stux, 535 W. 20th St. (352-1600).

Tony Feher—Sculptures made with generic materials drawn from the contemporary urban environment; through 6/21. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Gary Hume—Portraits of men and women and images of flora and fauna in enamel on aluminum panels; through 6/27. Marks, 522 W. 22nd St. (243-1650).

Brice Marden—Two paintings completed over the past two years shown with five ancient Chinese stone memorial tablets and their covers, which served as the paintings' inspiration; through 6/27. Marks, 523 W. 24th St. (243-0200).

Meg Webster—An installation of an artificial landscape, plus videos of waterfalls and of lambs being born, a giant blue wax painting, and large hand-blown glass spheres; through 6/21. Morris-Healy, 530 W. 22nd St. (243-3753).

Other

Ellen Kozak—Recent paintings; through 9/16. Pratt Institute, President's Gallery, 200 Willoughby Ave., Brooklyn (718-636-3517), Mon.–Fri. 9–4

Group Shows

Madison Avenue and Vicinity

Berry-Hill—11 E. 70th St. (744-2300). Depictions of roses, with works by Homer, Chase, Sargent, others; through 7/18.

Shepherd—21 E. 84th St. (861-4050). French paintings, drawings, and watercolors from the nineteenth century, with works by Boilly, Gerard, and Gericault; through 7/26.

Taggart—48 E. 73rd St. (628-4000). American fauves, 1906–1918, with works by Daughtery, Rice, and Weber; through 6/26.

57th Street Area

Helman—20 W. 57th St. (245-2888). "Allegory," with works by Lichtenstein, Oldenburg, Serrano, others; through 6/21.

Rosenfeld—24 W. 57th St. (247-0082). Figurative works by twentieth-century artists, among them Avery, Bishop, Delaney, Johnson, Soyer, Thompson, others; biomorphic drawings from 1944–1947 by Charles Seliger; 6/5–8/20.

Snyder—20 W. 57th St. (262-1341). Abstract works by Diller, Kelpe, Scarlett, and Jaudon; through 8/15.

SoHo and TriBeCa

123 Watts —123 Watts St. (219-1428). Works by Bellmer, Fernandez, and Mapplethorpe; through 6/28.

Apex—291 Church St. (431-5270). Works by Bluhm, Burton, Jaffe, others; through 6/28.

Art in General—79 Walker St. (219-0473). "Scratching the Surface," with works by Chong, Hatfield, Sugiura, through 6/28; "Borrowing," with works by Kwon, through 6/28; "Songs of the Island," with works by Katchadoruian, through 6/28.

Basilico—26 Wooster St. (966-1831). Works by Altenburger, Cape, Kinmont, others; through 6/28.

Bravin Post Lee—80 Mercer St. (966-2676). A show that examines an aspect of painting in which certain artists deliberately sabotage the medium in order to revitalize it, with works by Bacon, de Benedetto, Dona, Marcaccio, Stella, others; 6/4–7/19.

Exit Art/The First World—Works in various media by ten contemporary Korean artists; through 7/5.

Feature—76 Greene St. (941-7077). Drawings and photographs by Gordon, and memorabilia of Candy Darling; through 6/21.

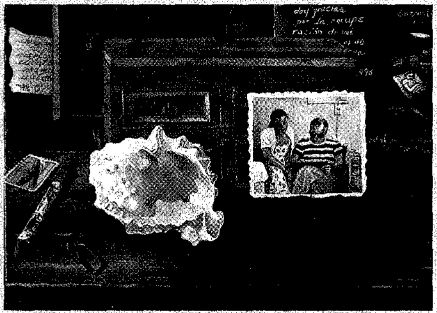
Ingbar—568 Broadway (334-1100). Recent paintings of New York City; through 6/26.

Kern—558 Broadway (965-1706). Paintings, photographs, and drawings by gallery and invited artists; through 6/30.

Postmasters—80 Greene St. (941-5711). "Closed Circuit," a site-specific project by Silvia Kolbowski that addresses the recent move of a number of SoHo galleries to Chelsea; object-works that allude to craft, design, and performance by Mack, Rose, Wampler; through 7/12.

On View

House of the Spirits



After her mother's death in 1994, Elena Climent decided to preserve her memories of her parents the best way she could—by painting the corners and niches of her childhood home in Mexico City. The 42-year-old artist spent a week in the house she grew up in, photographing objects on tabletops and shelves, then rendering these Mexican madeleines in her pristinely elegant style. The results, on exhibit at Mary-Anne Martin/Fine Art (23 East 73rd Street) through June 28, are luminously haunting, carefully chosen still lifes that evoke private memories and distant voices. Climent meditates on her deceased father, Enrique, a Spanish painter and an exile from the Spanish Civil War, through the objects on his studio shelf. She ponders her Brooklyn-born mother by painting her night table and bookshelf. The works are a departure for Climent, whose earlier paintings depicted dense arrangements of brightly colored objects she photographed in Mexico City's streets and storefronts. Not only have her characteristic soft-drink bottles and vegetable stands been replaced by her parents' books and letters, but Climent has also striven to capture the actual light of her parents' rooms and portrayed their objects at eye level, as she saw them as a child. The experience has served as a sort of long-awaited closure. "The house was charged with memories. Now I can be in it in the present," says Climent, who lives with her husband in Chicago but plans to buy and occupy her most recent subject. "I got rid of the ghosts." EDITH NEWHALL

Photograph courtesy of Mary-Anne Martin/Fine Art.

Shainman—560 Broadway (966-3866). Cross-cultural art and artifacts by Deroo, Irazabal, Rabinovitch, others; through 6/20.

Swiss Institute—495 Broadway (925-2035). "In Transit 3," with site-specific works by the Swiss artists Sabina Bauman, Karim Noureldin, and Felice Varini; through 7/3.

Vandam—100 Vandam St. (924-8189). Works by Auder, Cole, Cyphers, Hayes; through 6/21.

Wimmer—560 Broadway (274-0274). Paintings by Amer, Byron, Dona, Hollingsworth, Howe, Macias, Schoen; through 7/28.

Chelsea

Cheim & Read—521 W. 23rd St. (242-7727). Works by Benglis, Fuss, Salle, Spitzer; through 7/31.

Hearn—530 W. 22nd St. (727-7366). Works by Heilmann, Jonas, Koether, Prieto; through 7/31.

Other

Art in the Anchorage—Cadman Plaza West at the base of the Brooklyn Bridge, Brooklyn (206-6674, ext. 251), Thurs.–Sun. 1–6. Digital and media installations by Bookchin, Cooke, Johnson, Joo, Kurgan, Lanier, Wortzel, others; 6/4–8/3.

Snug Harbor Cultural Center—1000 Richmond Terrace Staten Island (718-448-2500). "After the Fall: Aspects of Abstract Painting Since 1970," with works by Benglis, Kim, McClelland, Purdum, Stella, others; through 6/29.

Photography

Mario Algaze—Photographs of Latin American cities; through 7/5. Throckmorton, 153 E. 61st St. (223-1059).

Bill Armstrong—Recent photographs, mostly re-photographs of posters seen on the street; through 6/27. Uma, 30 W. 57th St. (757-7240).

Benrubi—52 E. 76th St. (517-3766). Works depicting gardens, by Sudek, Mapplethorpe, others; through 6/28.

Robert Blackmon—Cameraless photographs; through 6/28. Mann, 42 E. 76th ST. (570-1223).

Marilyn Bridges—A survey of the artist's aerial photographs of the United States; through 7/31. Aperture, 20 E. 23rd St. (505-5555).

Victor Friedman—Photographs of Nova Scotia; through 6/28. Witkin, 415 W. Broadway (925-5510).

Greenberg—120 Wooster St. (334-0010). Photographs of cars by Abbott, Bourke-White, Weegee, others; through 6/21.

Lauren Greenfield—Cibachrome prints from the photographer's new book, *Fast Forward: Growing Up in the Shadow of Hollywood*; through 6/28. Saul, 560 Broadway (431-0747).

Lyle Ashton Harris—Photographs from the late 80s; through 6/21. Erben, 476 Broome St. (966-5283).

Dave Heath—"A Dialogue with Solitude," photography from the sixties; through 6/28. Lowinsky, 578 Broadway (226-5440).

Teun Hocks—Black and white new photographs; through 6/28. P.P.O.W., 532 Broadway (941-8642).

International Center of Photography Midtown—1133 Ave. of the Americas (768-4682), Wed.–Sun. 11–6, Tues. 11–8 (6–8 admission by voluntary contribution); $4, $2.50 seniors and students. "Helen Levitt: Crosstown." A retrospective of works by the recipient of the 1997 Infinity Award for Master of Photography, including her classic images of children at play from the forties to her color work of the seventies to her recent black-and-white photography; through 9/7. . . . "Fast Forward: Growing Up in the Shadow of Hollywood, Photographs by Lauren Greenfield." Photographs exploring the youth culture of Los Angeles by the recipient of the 1997 Infinity Award for Young Photographer; through 7/13.

92nd St. Y—1395 Lexington Ave. (415-5453). "America Observed," new photography by Davidson, Hudson, Meiselas, others; through 6/26.

Gustav Klutsis—Photomontages by Stalin's favorite poster designer; through 6/28. Ubu, 16 E. 78th St. (794-4444).

Helen Levitt—Vintage photographs made in New York between 1936 and 1945; through 6/27. Miller, 138 Spring St. (226–1220).

Eric Lindbloom—Contemporary panoramic photographs of the Hudson Valley; through 6/21. Gallery 292, 120 Wooster St. (431-0292).

Liana Miuccio—Black-and-white photographs of the photographer's family in New York and her relatives who remained in Italy; through 7/31. Ellis Island Immigration Museum (call 269-5755 for Circle Line Ferries schedule; ferries leave Manhattan for Ellis Island and the Statue of Liberty at Gangway 5 in Battery Park), daily 9–5; $7 round-trip fare, $3 children.

Tina Modotti—Vintage prints by the modernist photographer who spent most of her career in Mexico; through 6/21. Miller, 41 E. 57th St. (980-5454).

Eadweard Muybridge—Twenty-five collotypes from the photographer's landmark 1887 study, "Human and Animal Locomotion"; 6/4–27. Miller, 138 Spring St. (226-1220).

John Pfahl—New color photographs of Niagara Falls; through 6/30. Borden, 560 Broadway (431-0166).

Lynn Saville/Andre Kertesz—Nocturnal photographs of deserted New York streets and country roads/Photographs of Paris and New York. Through 6/28. Richardson, 560 Broadway (343-1255).

Pierre Verger—Black-and-white photographs of Brazil in the forties; through 6/28. Witkin, 415 W. Broadway (925-5510).

Augustina von Nagel—Photographs of compositions of found images; through 7/3. Werner, 21 E. 67th St. (988-1623).

Joel-Peter Witkin—Photographs of the artist's travels through Europe in the last few years; through 6/21. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Frank Yarmus—Black-and-white photographs of nudes in landscapes; through 6/29. Morthland, 225 Tenth Ave. (2442-7767).

Museums

American Academy of Arts and Letters—Broadway between 155th and 156th Sts. (368-5900). Works by new Academy members and award recipients; through 6/8.

American Craft Museum—"Beatrice Wood: A Centennial Tribute." A retrospective of the artist's drawings, paintings, and ceramic work; through 6/15. . . . "Messengers of Modernism: American Studio Jewelry 1940–1960"; through 6/8. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Lost World: The Life and Death of Dinosaurs"; through 9/30. . . . "Endangered! Exploring a World at Risk." An exhibition examining the causes and effects of species endangerment and extinction; through 9/1. . . . "Extinct." Rare book illustrations of extinct species; through 9/1. . . . "Up in Central Park: Birds and Birders." Mounted specimens of birds and photographs of birds and birders; through 8/14. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

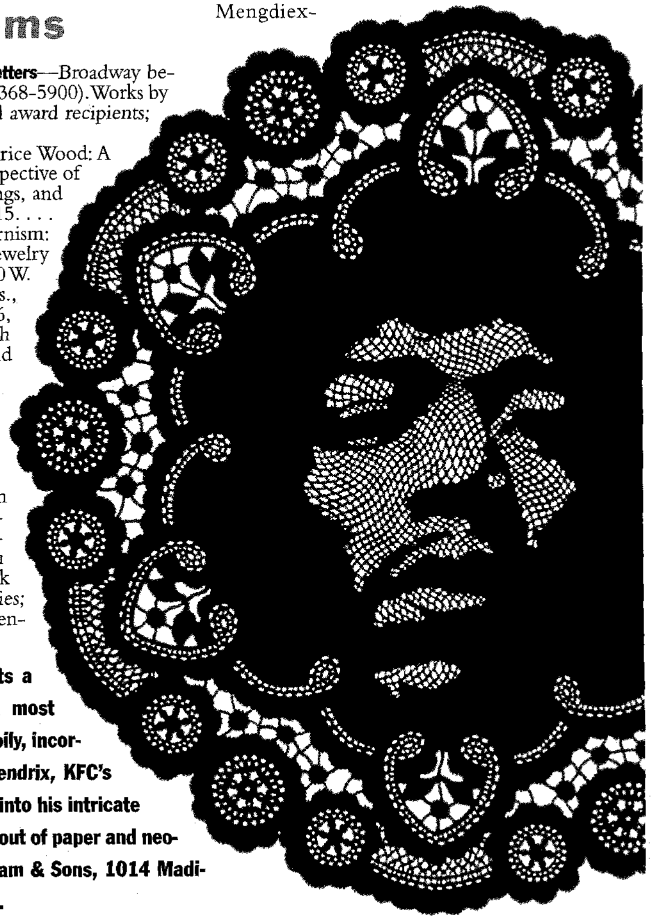
Asia Society—"Gods, Kings, and Tigers: The Art of Kotah." Paintings and decorative objects dating from the seventeenth to the nineteenth centuries from the former royal court of Kotah in northern India; through 7/20. 725 Park Ave. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"Masterworks: Italian Design, 1960–1994." A selection of furniture, metalwork, glass, ceramics, and lighting by Italian designers, from the collection of the Denver Art Museum; through 8/10. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Talk Back! The Community Responds to the Permanent Collection, Part II"; through 6/22. . . . "Cathleen Lewis and Michael Richards: Recent Works." Installation and sculpture by both artists; through 6/22. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Process on Paper—Prints, Drawings, and Photographs"; 6/7–9/28. . . . "From Pockets to Pouches: Three Centuries of Handbags at the Brooklyn Museum of Art." A selection of historical and period handbags from the museum's own collection; through 6/22. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"Adornment for Eternity: Status and Rank in Chinese Ornament." Ancient belts, garment hooks, hair ornaments, and other treasures from the Mengdiex-



Talent **Aric Obrosey puts a contemporary spin on that most dainty of artifacts, the lace doily, incorporating the faces of Jimi Hendrix, KFC's colonel, and other pop icons into his intricate patterns—burned into or cut out of paper and neoprene rubber. At James Graham & Sons, 1014 Madison Avenue; through June 28.**

Photograph courtesy of James Graham & Sons.

uan Collection; through 6/28. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. 10–8, Sun. 1–5; $5, $3 students and seniors.

Cooper-Hewitt National Design Museum—"Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–72." Works by the legendary industrial designer who pioneered the use of human factors in the design of consumer products; through 8/31. 2 E. 91st St. (860-6909), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4 , $2 students and seniors.

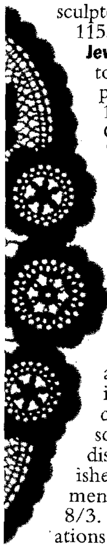
El Museo del Barrio—"Re-Aligning Vision: Alternative Currents in South American Drawing." Drawings and installations by 46 established artists from Argentina, Brazil, Colombia, Chile, Peru, Uruguay, and Venezuela; through 9/7. . . . "Project: Print." Works by high-school students who participated in a ten-week art workshop sponsored by the museum's Education Department; through 8/31. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"The Proud Republic: Dutch Medals of the Golden Age." A selection of seventh-century Dutch medals; through 7/27. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery—"The Art of the Everyday: France in the 90s." Works that explore the quotidian by eight young French artists; through 6/28. 100 Washington Square East (998-6780), Tues., Thurs., and Fri. 11–6, Wed. 11–8:30, Sat. 11–5; voluntary contribution of $2.50.

Guggenheim Museum SoHo—"Rooms With a View: Environments for Video." Video viewing environments by contemporary artists Vito Acconci, Angela Bulloch, Dan Graham, Jorge Pardo, and Tobias Rehberger; through 6/15. . . . "Art/Fashion." An exhibition illustrating the ways in which art and fashion have converged over the years; through 6/8. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Japan Society—"The Art of the Japanese Buddhist Sculptor (7th–14th Centuries)." A selection of carved images of Buddha dating from the seventh to the fourteenth century, by Japanese Buddhist sculptors; through 7/6. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested donation.



Jewish Museum—"Points of Entry." Photographs chronicling the immigration experience in the United States; through 10/13. . . . "Holidays! Jewish Seasons and Celebrations"; through 6/28. . . . "In This House: A History of the Jewish Museum." A survey of the museum's development, from its founding at the Jewish Theological Seminary of America in 1904 to the present; through 10/13. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Cartier: 1900–1939." A survey of the greatest achievements of the House of Cartier, including jewelry, clocks, watches, vanity cases, cigarette boxes, and other accessories, and design drawings and recently discovered original plaster casts of the finished jewels that were used as a three-dimensional record by the firm; through 8/3. . . . "The Four Seasons." Costume's variations throughout the year, including the traditional wardrobe rotations for social, seasonal, and climatic purposes; through 8/17. . . . "The Glory of Byzantium." The Second Golden Age of Byzantium (A.D. 843–1261) is the subject of this exhibition, which comprises more than 350 masterpieces in all media from the museums and church treasuries of more than twenty countries; through 7/6. . . . "The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden"; through 7/13. . . . "American Tonalism: Paintings, Drawings, Prints, and Photographs"; through 6/29. . . . "The Human Figure in Transition, 1900–1945: American Sculpture From the Museum's Collection"; through 9/28. . . . "Indian Court Painting: 16th–19th Century"; through 7/6. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Art That Heals: The Image as Medicine in Ethiopia"; through 8/31. . . . "To Cure and Protect: Sickness and Health in African Art"; through 8/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Passion for the Past: The Collection of Bertram K. and Nina Fletcher Little." A collection of eighteenth- and nineteenth-century paintings and furnishings gathered by the Little family over several decades for their eighteenth-century summer retreat, Cogswell's Grant, in Essex, Massachusetts; through 7/6. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Stenberg Brothers: Constructing a Revolution in Russian Design." Movie and propaganda posters, studies for posters, magazines and journals, designs for theatrical sets, and a selection of the Stenbergs' early Constructivist paintings, drawings, and sculptures; 6/10–9/2. . . . "Objects of Desire: The Modern Still Life." A survey of still-life paintings and sculpture that focuses on the innovations introduced to the tradition by twentieth-century artists; through 8/26. . . . "More Than One: Twentieth-Century Print Portfolios"; through 9/2. . . . "Toward the New Museum of Modern Art: Sketchbooks by Ten Architects." Highlights drawn from the portfolios, sketchbooks, and models of the ten architects asked to submit designs for the museum's expansion and renovation; through 7/8. . . . "Brought to Light: Black Cinema, 1921–1959." Postcards, lobby cards, pressbooks, and heralds that focus on African-American independent cinema, from the collection of James A. Wheeler; through 7/6. . . . "From the Grace M. Mayer Collection." Photographs and prints bequeathed to the museum by its former curator emeritus; through 7/15. . . . "American Photography 1890–1965: From the Collection"; through 7/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8.50, $5.50 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"New York Gets Married: Dressing for a Special Day, 1765–1997"; through 6/21. . . . "A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "We Dig New York: The Professional Archeologists of New York"; through 9/14. . . . "The Streets and Beyond: New York Photographs." Photographs of New York street life by well-known New York photographers; through 6/8. . . . "A Museum for a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"172nd Annual Exhibition." 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution— George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New York Public Library—"Visionary Daughters of Albion: A Bicentenary Celebration of Mary Wollstonecraft and Mary Shelley;" through 9/13. . . . "Wild New York: The Printmaker and the Natural Landscape From the Age of Exploration Through the Twentieth Century"; through 6/28. . . . "Maiden Voyages." An exhibition of writers' first books (in the library's Berg gallery, which is closed on Mon.); through 9/20. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Taking Flight: John James Audubon and the Watercolors for *Birds of America*"; through 9/7. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 8/10. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

P.S. 1's Clocktower Gallery—"21st Annual National and International Studio Artists Exhibition." Works by twenty artists who have been selected for the 1997 Studio Program; through 6/14. 108 Leonard St. (233-1096), Tues.–Sat. 12–6; $2 suggested donation.

Pierpont Morgan Library—"Private Histories: Four Centuries of Journal Keeping." A survey of personal journals and diaries from the seventeenth to the twentieth century; through 8/31. . . . "An Eye for Beauty: The Alice Tully Collection." Drawings and watercolors by Delacroix, Raphael, Tiepolo, Turner, and others; through 8/31. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum—"Queens Artists: Highlights of the 20th Century." Works by Benny Andrews, Joseph Cornell, James Brooks, Alex Katz, Melissa Meyer, Isamu Noguchi, Ad Reinhardt, Art Speigelman, and other artists who have lived or worked in Queens; through 7/6. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/2. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"1997 Biennial Exhibition"; through 6/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Quicker Than a Wink: The Photographs of Harold Edgerton." More than 75 prints by the inventor of stroboscopic photography and the electronic flash from the Whitney Museum's permanent collection; through 6/27. 120 Park Ave. at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 6/4 at 10: "Books." On view from 5/31. 6/5 at 10 and 2: "American Paintings." On view from 5/31. 6/10 at 10 and 2: "Jewelry." On view from 6/6.

Christie's East—219 E. 67th St. (546-1000). 6/4 at 10 and 2: "European Decorative Arts, Including Silver." On view from 5/31. 6/5 at 10 and 2: "Important Botanical Library." On view from 5/31.

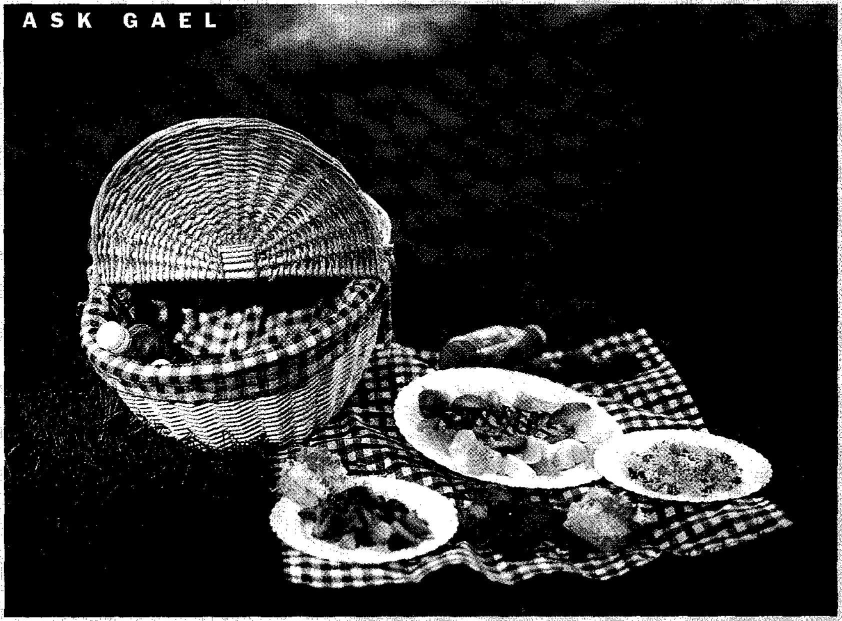
Doyle—175 E. 87th St. (427-2730). 6/4 at 10: "American Furniture & Decorations." On view from 5/31.

Sotheby's—York Ave. at 72nd St. (606-7000). 6/4 at 10:15 and 2: "American Indian Art." On view from 5/31. 6/5 at 10:15 and 2: "European Works of Art." On view from 5/31. 6/6 at 10:15 and 2: "American Paintings." On view from 5/31. 6/9 at 10:15 and 2: "Russian Works of Art." On view from 6/5. 6/10 at 10:15 and 2: "Arcade Jewelry." On view from 6/6.

restaurants

Going Green...Paradise Picnic...La Caravelle

ASK GAEL



Photograph by Kenneth Chen.

I get hungry at the movies.

Stake out a spot of lawn in Bryant Park, share a portable feast from Paradise & Lunch, and wait in comfort for dusk and the movie (*The Wizard of Oz,* June 16). The basket is yours to keep long after you polish off the chicken breast—Provençal with grilled vegetables and rouille or skinless and grilled with fruit, couscous, and citrus vinaigrette, plus fruit salad, dessert, juice, and bottled water, $35 delivered within a ten-block grid. Individual boxed dinners—grilled tuna on brioche bun with a double-chocolate cookie and berries, perhaps—run $12 and up. Order ahead: 944-5544. (55 West 44th Street.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Manhattan Bistro—SoHo charm without SoHo attitude. This cheerful, comfortable bistro offers hearty Franco-American fare like cured salmon, seared tuna, and hanger steak. Open late with a limited supper menu. *129 Spring St. (966-3459). (M) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Sanzin—This cozy SoHo bistro offers "New York cuisine" with a French twist, which means creative renditions of highly seasoned food. Signature dishes include a creamy semolina pasta with Roquefort and truffle oil, duck breast with saffron noodles, and Valrhona-chocolate-soufflé cake. Regulars congregate at the comfortable mahogany bar. *180 Spring St. (965-0710). (M–E) AE, DC, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $42.95. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a

$17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Riodizio—This South American spot in NoHo specializes in *rodizio*, a dramatic processional of grilled meats and seafoods that stops only when you cry uncle. For lighter appetites, there's a good selection of salads and "little dishes" of spicy ribs, sweet-potato cakes, and Brazilian-style wrapped sandwiches. *417 Lafayette St. (529-1313). (M) AE, MC, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm spring evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's Steakhouse—Celebrity owner Patrick Swayze and partner Bobby Ochs specialize in steaks—sirloin, filet mignon, and porterhouse—at a very affordable $18.50, plus lobster and prime rib. To make for a more peaceful dining experience, the boisterous bar area is partitioned off with cherrywood paneling. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

La Colombe d'Or—Provence without a plane ride. Delightful brownstone setting for country French specialties like cassoulet and bouillabaisse. *134 E. 26th St. (689-0666). (E) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The *au courant* Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden ap-

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ples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

14th–42nd Streets, West Side

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. The lobster-and-champagne Sunday brunch is a lavish, all-out production. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M–E) AE, DC, DS, MC, V.*

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened-shrimp po'boys. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

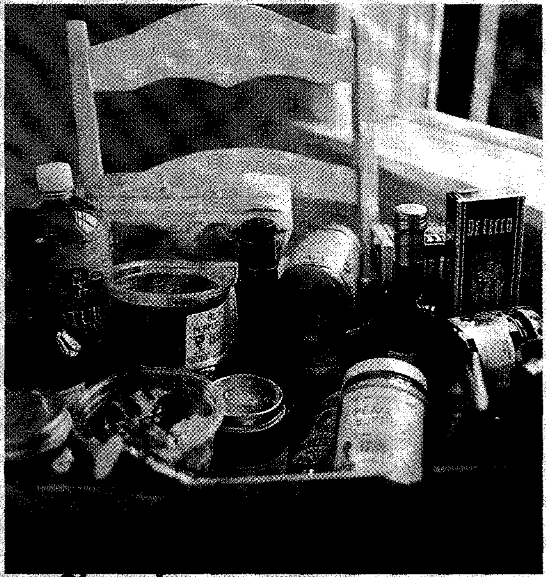
Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

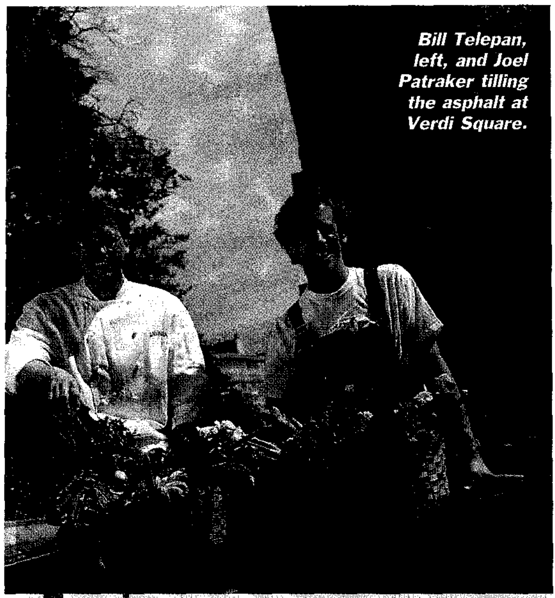
Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick and stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd St. and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, V.*



Shopping
Summer Stock

Granted, the fun of country-house cooking comes from those impromptu purchases—just-caught fish, say, or road-stand produce—but even the most impulsive chef needs to stock the rental larder with basics. Gourmet Garage's "Hamptons Hamper" offers a season's worth of condiments: oil and vinegar, peanut butter, salad dressing, pasta sauce, salsa, homemade ketchup—plus shareable munchies like mixed nuts, granola, and croutons. ($69.95.)

Photograph by Robert Wright.



Bill Telepan, left, and Joel Patraker tilling the asphalt at Verdi Square.

Trend

Fire Out, Frying Pan In

It was bound to happen sooner or later: The great cigar backlash has officially begun. Ansonia restaurant (329 Columbus Avenue, near 76th Street) has not only closed its cigar lounge—bucking the inexplicably popular fad of combining food and cigars—but also undergone the sort of spiritual conversion that frequently accompanies the shedding of vices. Next week, in fact, the restaurant goes entirely green, celebrating its one-year anniversary with a four-course, $55 Greenmarket menu composed entirely of locally grown or raised ingredients. The food is paired—sensibly, this time—with New York State wines. "The Upper West Side has a million places to smoke cigars late at night," says chef Bill Telepan, who had begun to despair that his sophisticated cooking was being overlooked by those who perceived the restaurant as a smoky, noisy late-night bar scene instead of a kitchen run by an ambitious Gotham alum. Telepan's love affair with the Greenmarket began early in his career, when he prowled the Union Square farm stands for Alfred Portale's seasonal menus. "He practically lived here," says the Greenmarket's Joel Patraker, who gladly welcomed Telepan's support when a fledgling market encountered NIMBY resistance from Upper West Siders earlier this year. On June 9, Patraker will join local farmers and winemakers to launch Greenmarket Week, which culminates in the June 14 opening of the brand-new Upper West Side market at Verdi Square, the triangular patch of grass at the intersection of Broadway and Amsterdam at 72nd Street. The city, in a rare display of environmental awareness, has even agreed to displace a bus-depot zone to accommodate the market. Of course, all this nature-loving should be taken with a grain of salt. "Once it comes through the Holland Tunnel," goes Patraker's favorite joke, "is it still organic?" ROBIN RAISFELD

Photograph by Steven Freeman.

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castlelike setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

D'Angelo—This casual Italian establishment offers all the usual favorites, from a dozen varieties of pasta to more elaborate creations like shrimp Catalina. Well-situated for for pre- or posttheater dining. *242 W. 56th St. (307-0700). (I–M) AE, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.96 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

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gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, are great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

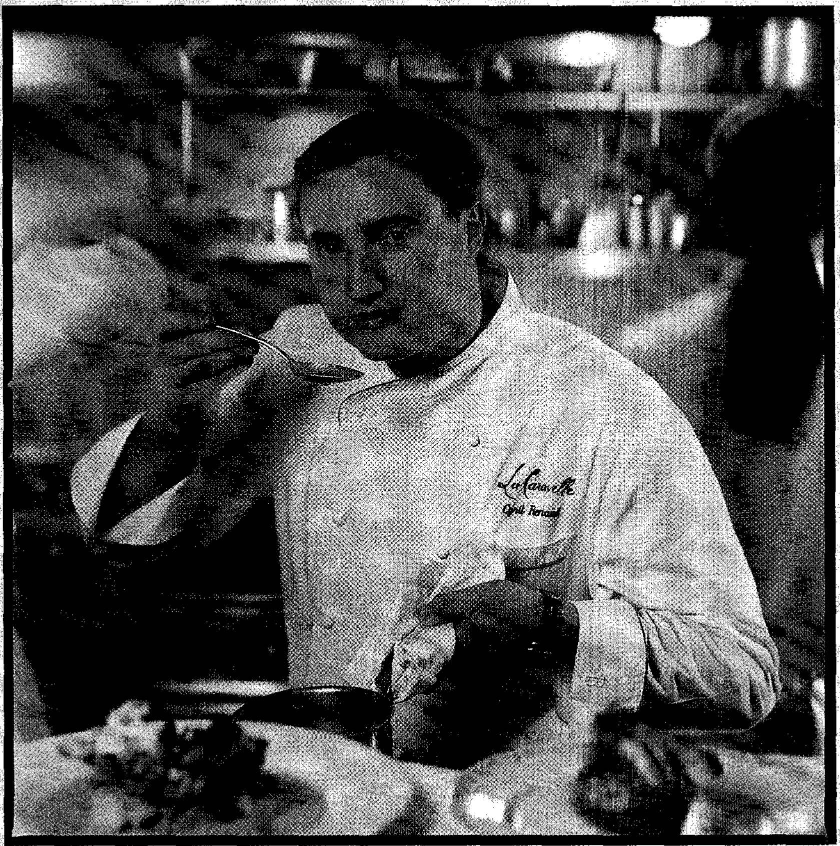
Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (581-1155). (M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

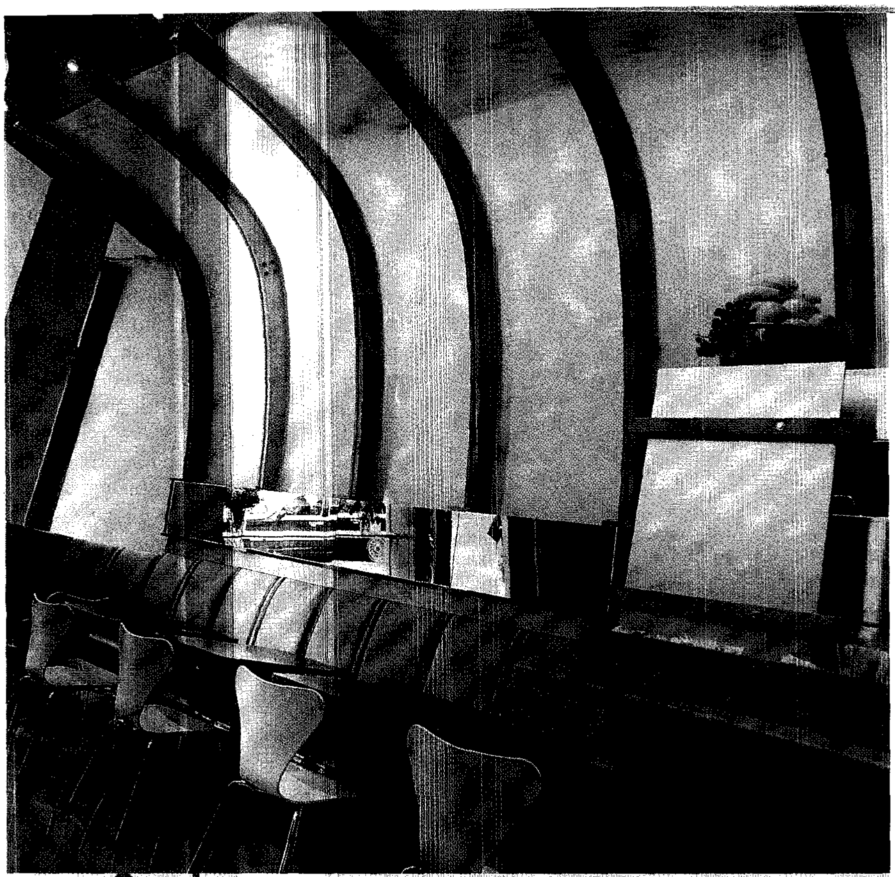
Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood.



Restaurant
French Revolution

If La Caravelle's precarious balance between traditional and contemporary cuisine seems to be *shifting towards the latter, blame it on Bouley. New chef Cyril Renaud has transported some of his* former boss's more modern techniques—limited butter and cream, heightened flavors—to midtown. Be sure to sample his revivified staples like lobster salad with avocado, apple, and tomato; and nut-crusted monkfish with tomato confit. (33 West 55th Street.)

Photograph by Steven Freeman.



Opening

A Sandwich by Any Other Name

With a spiffy design by Chris Smith, It's a Wrap tweaks the latest out-of-hand eating craze to a stylish high on Broadway, steps from the celluloid madness of Sony. There's an Elvis Wrap (peanut butter and jelly with bananas), classics like the turkey club and the Five Families (prosciutto, salami, aged provolone, marinated peppers), and exotica like ginger-marinated gravlax ($2.95 to $7.25), plus soup, salads, and smoothies. Thrilla the Gorilla wraps char-grilled flank steak with chipotle corn relish and tomato jam in especially delicious hand-made flatbread. The Chauncey Gardner couples veggies with low-fat goat cheese. And they deliver. (2012 Broadway, near 68th Street.) G.G.

236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Match Uptown—Younger sibling of SoHo's trendy restaurant–lounge–sushi bar, with an equally eclectic menu featuring things like seared sea scallops with chive-oxtail risotto and seared pepper tuna with ginger-roasted pineapple. This branch has a cigar room. *33 E. 60th St. (906-9175). (E) AE, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

Photograph by Steven Freeman.

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San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like grilled swordfish with basil mashed potatoes and pan-roasted Moroccan crusted salmon. For postprandial excitement, rent a rowboat or a gondola. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Tucci—This rustic Italian restaurant near Bloomingdale's is a good place for recharging after an afternoon of shopping or a double feature. The brick-oven pizza is a crowd-pleaser; the daily risotto and fish specials and the homemade pasta appeal to heartier appetites. *206 E. 63rd St. (355-9100). (I–M) AE, DC, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Mendy's—This kosher deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Brooklyn

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Leonard *continued from page 85*

mental nor ironic, is as stubborn and enduring as the man himself.

Nobody's Business launches the tenth-anniversary season of independent films on *P.O.V.*, the public-television series that seemed to be in serious trouble when Pat Buchanan made one of its entries, Marlon Riggs's *Tongues Untied,* a campaign issue in the 1992 presidential primaries. Public TV had actually done what most of us hoped it would do before the oil, insurance, and pharmaceuticals companies took over most of its programming blocs—that is to say, it had helped us understand anguish beyond our own. From *P.O.V.*, usually during those summer months when nobody except critics was supposed to be watching, we got Michael Moore's *Roger and Me,* Freida Lee Mock's *Maya Lin: A Strong, Clear Vision,* and Laurel Chiten's *Twitch and Shout,* among many other dispatches from the alternative Americas. Programs this summer will look at everything from Native American mascots and African-American homicides to undocumented immigrant children and Oliver Norths who want to be U.S. senators. Some of us are, and all of us should be, grateful.

TELEVISION

EVEN IF YOU WENT THIS WINTER TO THE Whitney for the Nan Goldin exhibit, you won't want to miss the first of eight installments of **Reel New York** (Sundays, starting June 8; 11 P.M. to midnight; Channel 13). *I'll Be Your Mirror,* co-directed by Goldin and Edmund Couthard, uses many of the same disturbing photographs—including snapshots of her own abuse by a lover—but features, as well, troubled on-camera interviews with those who have been so often pictured and still survive; a Nan Goldin narrative voice-over that looks back with wonder and horror; and musical cues that range from lugubrious accordion to a version of "All by Myself" that ends up sounding like cantatas of the damned. What began, in the summer of 1972, as a sex-and-drugs Provincetown commune in search of "a third gender that made more sense than the other two," then moved on, thrill-hungry, in the late seventies to Bowery lofts and downtown's music-art-and-Anvil scene, would not so much shade as plunge from glamour to self-destruction in the plague-years eighties—from leather and heroin to AIDS. "It was then I realized," says Goldin, "how little photography could preserve." What's amazing, apart, of course, from the pictures that seem to have been taken at a party Hieronymus Bosch organized in hell, is that anybody made it through and, as Goldin puts it, "discovered the daylight." ■

in concert

Japanese *Noh* Music and Dance...Frederica Von Stade

Classical Music

Tuesday, June 3

Gabor Fuchs, Piano—Performs Liszt, Cziffra, Tausig, Alkan, and Chopin. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15.*

North/South Consonance Ensemble—Performs Lebenbom, Ziffrin, Taub, and Youngerman. *Christ and St. Stephen's Church, 120 W. 69th St. (663-7566); free.*

Jewish Theological Seminary—The Florilegium Chamber Choir performs works by Judith Lang Zaimont and Miriam Gideon, including *Sacred Service* and *Shirat Miriam L-Shabbat.* With the Jewish Theological Seminary Choir. *3080 Broadway at 122nd St. (678-8037), at 8; free.*

Wednesday, June 4

Dragon Bond Rite—Japanese *noh* mask dances and songs, created by Korean-American composer Jin Hi. *Japan Society, 333 E. 47th St. (752-3015), at 8; $20.*

Adelaida Anderson, Soprano—Performs works by Gustavino and Villa-Lobos. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $25–$30.*

Frederica Von Stade, Mezzo-Soprano—Performs French cabaret songs, including works by Jacques Brel, Edith Piaf, and Marguerite Monnot, with Helene Delavault, mezzo-soprano, and Lurt Ollmann, baritone. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

Thursday, June 5

Carlo Grante, Piano—Performs Debussy, Halffter, Sorabji, and Balakirev. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15.*

St. Peter's Church in Chelsea—Elisabeth Weiss, violin, and Timothy Long, piano, perform works by Beethoven, Ravel, and Brahms. *346 W. 20th St. (691-4673), at 8; $10.*

Bargemusic—Works by Mendelssohn, Martinu, and Schumann. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$23.*

Friday, June 6

Isaac Stern Chamber Music Workshop Concert—Workshop ensembles perform Beethoven, Brahms, Schumann, and Mendelssohn. *Carnegie Hall, Seventh Ave. at 57th Street (247-7800), at noon, 3, and 7:30; free.*

Lighthouse Singers—Perform a Schubert mass and show tunes. *Ames Auditorium, The Lighthouse, 111 E. 59th St. (821-9660), at 8; free.*

Saturday, June 7

Youth Symphony of Kansas City—Performs Franck and Dvorak; Johnathan Griffith, conductor. *Carnegie Hall, Seventh Ave. at 57th Street (247-7800), at 2; $16–$55.*

Brooklyn Philharmonic Orchestra—Performs Dvorak, with the Edward R. Murrow High School Orchestra; Constantine Kitsopoulos, conductor. *Murrow High School Auditorium, 1600 Ave. L, at 16th St. (718-636-4137), at 7; free.*

The Lighthouse Singers—See 5/6, at 2.

Sunday, June 8

Metropolitan Greek Chorale—Performs *Demotika;* Constantinos Yiannoudes, guest conductor. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 3; $20–$30.*

Rottenberg Chorale—Performs Bernstein, Avni, Ben-Haim, and Sargon. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $14–$18.*

Guild Trio—Performs Chopin waltzes and mazurkas, Piazzolla, and Bolcom. *The Sylvia and Danny Kaye Playhouse, 68th St. and Park Ave. (772-4448), at 2; $20.*

Bargemusic—See 6/6, at 4.

Monday, June 9

Taewon Yi Kim, Mezzo-Soprano—Performs Wolf, Satie, Mozart, and Korean folksongs. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15.*

Elysium String Quartet—Performs Ravel, Mitropoulos, and Dvorak, with Eleanor Bindman, pianist. *Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th Street (247-7800), at 2; $16–$55.*

Metropolitan Soloists—Open-air performances by this wind ensemble, with works by Bizet, Mozart, Strauss, and Krommer. *Bennet Park, 183rd St. and Fort Washington Ave. (569-7137); free.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Opera

DiCapo Opera—Performs Drattell's *Lilith,* with Ido Tadmor Dance, 6/3 and 6/5 at 8, 6/7 at 8:30, and 6/8 at 6. *92nd St. Y, 1395 Lexington Ave. (996-1100); $25.*

Piccolo Teatro Dell Opera—Performs Weill's *Three Penny Opera,* 6/7 at 2 and 7. *Sylvia and Danny Kaye Playhouse, 68th St. between Park and Lexington Aves. (772-4448); $25.*

Amato Opera—Performs Lehar's *The Merry Widow,* 6/6 and 6/7 at 7:30, 6/8 at 2:30. *319 Bowery (228-8200); $20.*

Dance

Alvin Ailey—New works by Ronald K. Brown, Colin Connor, Kevin Wynn, and Jose Limon; Laurence Fishburne hosts, 6/4 at 6:30. *John Jay Theater, 899 Amsterdam Ave., at 58th St. (767-0590); $100–$150.*

M'Zawa Dance—Performs new works, with Ancient Vibrations and the Harlem children's dance troupe Batoto Yetu, 6/6 at 7:30 and 6/7 at 7:30. *Aaron Davis Hall, Covenant Ave. and 135th St. (307-7171); $15.*

Parsons Dance—A retrospective, in commemoration of the group's tenth anniversary, 6/3 at 7, 6/4–6/7 at 8, 6/7 and 6/8 at 2, and 6/8 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

New York City Ballet—Performs *Serenade, New D'Amboise Diamond Project No. 3, West Side Story,* 6/3 at 8; *Themes and Variations, The Steadfast Tin Soldier, New Mahdaviani Diamond Project No. 4, The Concert,* 6/4 at 8; *Mozartina, Dances at a Gathering,* and *Agon,* 6/5 at 8; *Serenade, Mahdaviani,* and *The Concert,* 6/7 at 2, and *Themes and Variations, Adams Violin Concerto,* and *The Concert,* 6/7 at 8; their "Balanchine" program, 6/8 at 3. *New York State Theater, Lincoln Center (870-5570); $22–$65.*

American Ballet Theater—Performs *Coppelia,* 6/3–6/5 at 8, 6/4 at 2; *The Merry Widow,* 6/6 at 8, 6/7 at 2; *Swan Lake,* 6/9 at 8. *Metropolitan Opera House, Lincoln Center (362-2000); $15–$65.*

Previews

The Beautiful People

Athletic, peppy, and deeply dedicated to personal grooming, the Parsons Dance Company—wearing Missoni, of course—takes to the air at the Joyce this week, in celebration of the immensely photogenic group's first decade. June 3–9.

Photograph by Lois Greenfield.

nightlife

Strayhorn Serenade...Stand-up Psychotherapy

Concerts

Erasure—Two nights of eighties-vintage house (and new songs that mimic said sound), with a stage show that includes costumes and props in keeping with the theme of Erasure's new album, *Cowboy.* Giddyap and get down. 6/3 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave., at 50th St. (307-7171). $32–$42.* 6/4 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $38.50–$42.50.*

John Fogerty—Just eleven short years after his previous album, the erstwhile Creedence Clearwater Revival leader is back with a new album, *Blue Moon Swamp,* and a promise to revisit long-lost CCR favorites. 6/2–6/3 at 8 P.M. *Hammerstein Ballroom, Manhattan Center, 311 W. 34th St. (307-7171). $35.*

Gipsy Kings—6/8–6/9 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave., at 50th St. (307-7171). $37–$52.*

Gwar—You want spectacle on an epic scale but didn't feel like paying $50 for the privilege of trekking to Jersey for U2? No problem. Gwar offers an equally rich (if less slick) visual smorgasbord, with ridiculous costumes, Godzilla-size monsters, and adolescent-fantasy-worthy special effects. The music itself may be puerile, outdated heavy metal; but you can't ask for *everything.* 6/8 at 8 P.M. *Webster Hall, 125 E. 11th St. (307-7171). $15.*

Indigo Girls—6/3 at 8 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). $10–$25.*

"Lush Night"—Many of Duke Ellington's most familiar tunes ("Take the 'A' Train," "Lush Life") weren't by Duke at all; they were by Billy Strayhorn, the slightly reclusive composer whose unapologetic homosexuality further ensured he would remain obscure during his own lifetime. His public restoration began last year with the publication of David Hajdu's fine biography, *Lush Life,* and continues with this long-overdue musical tribute (hosted, fittingly, by Hajdu, and starring two Strayhorn colleagues, Joya Sherrill and Joe Temperley). 6/7 at 9:30 P.M. *Merkin Concert Hall, 129 W. 67th St. (362-8719). $18.*

Dave Matthews Band—With Bela Fleck & the Flecktones. 6/10–6/11 at 7:30 P.M. *Jones Beach, Wantagh, L.I. (212-307-7171). Sold out.*

"Tribute to Selena"—Ballet Folklorico Mexicano de Nueva York, Vanessa Falabella, and Luciana fête the slain Tejana superstar. 6/7 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $15–$25.*

Sonic Youth—The eerie, cavernous vaults beneath the Brooklyn Bridge provide the echo-chamber backdrop for the artful experimentalism of New York's superstarriest undergrounders. With Christian Marclay, Third Eye Foundation, and Ikue Mori. 6/5 at 9 P.M. (The following two nights, the Anchorage music series takes a turn for the ravelike, with parties named "The Bug," 6/6, and "Empire State," 6/7.) *Art in the Anchorage, inside the Brooklyn Bridge, Front St., Brooklyn (212-206-6674, ext. 252).*

Ringo Starr & His All Starr Band—Peter Frampton, Dave Mason of Traffic, Jack Bruce, Gary Booker of Procol Harum, and Simon Kirke of Bad Company. 6/7 at 8 P.M. *Jones Beach, Wantagh, L.I. (212-307-7171). $35.*

Matthew Sweet—The true king of pop, hyping his latest, *Blue Sky on Mars.* 6/5 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $19.50.*

"Tibetan Freedom Concert"—A massively stellar lineup and trendy politics to match add up to the biggest rock concert in city history. 6/7: A Tribe Called Quest; Beastie Boys; Ben Harper, Biz Markie; Blur; Foo Fighters; Jon Spencer Blues Explosion; Nawang Khechong; Patti Smith; Porno For Pyros; Rancid; Yangchen Lhamo. 6/8: Björk; Chaksam-pa; Dadon; De La Soul; Lee Perry; Mad Professor & Robotiks Band; Michael Stipe and Mike Mills; Pavement; Radiohead; Red Hot Chili Peppers; Sonic Youth; Taj Mahal; Alanis Morissette. Both days at 10 A.M. *Downing Stadium, Randall's Island (307-7171). $40 each day; $80 for two-day pass.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 6/4: Commander Cody Band; Prairie Oyster. 6/6–6/7: Lee Ritenour; Dave Grusin. 6/10: Graham Parker & the Figgs; Kim Richey. 6/11: "Hon-

Performance

Dalai Lamapalooza

The lineup is stellar, the cause high-minded, and the season lovely. Could the biggest concert in New York history actually be enjoyable? Making an appropriate eastward migration from San Francisco's Golden Gate Park, the second Tibetan Freedom Concert (Randalls Island, June 7–8) does appear to be undertaking the impossible: striding directly into Lollapalooza territory with the distinctly un–Monsters of Rock aura of . . . well, spirituality. Organized by the Beastie Boys' resident Buddhist, Adam Yauch, the concert aims to educate Americans about Chinese oppression of Tibet and still bring such Western decadence as Alanis Morissette, Foo Fighters, and the Red Hot Chili Peppers to the masses. History would appear to be on TFC's side. Perhaps abetted by the current trendiness of the cause, the festival's alcohol-free predecessor—in which Tibetan priest Palden Gyatso described for the tattooed crowd his 33 years of torture at the hands of the Chinese—was one of the best-received, best-reviewed concerts of last year. In the late nineties, it would appear that righteousness once again rocks. Along with such far-flung acts as A Tribe Called Quest, Pavement, and Patti Smith, Yauch's fellow performer turned rock organizer Perry Farrell will be even be on hand, with Porno For Pyros. Maybe he'll pick up a tip or two.

Photograph by F. Scott Schafer/Outline.

Performance

Silent Partner

The shy, brilliant, and undersung Ellington collaborator Billy Strayhorn collects posthumous kudos in "Lush Night," led by Strayhorn biographer David Hajdu and saxist Michael Hashim and featuring Joe Lovano, Jimmy Heath, and members of the Ellington Orchestra. Merkin Hall, June 7.

ey, We Have to Talk: Love Songs for the Romantically Impaired." Christine Lavin; David Buskin; Emily Wheeler. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 6/7: Power pop deluxe, courtesy of Shake Appeal. 6/8: Post-southern-rock southern rock from the Grifters; Home; Cash Money. 6/10: Haynes Boys. 6/11: Lotus Crown; Old Pike. *69 Ave. A, at 11th St. (420-8392). $.*

Coney Island High—6/8: El Vez, a more innocent Latin King than the newly infamous gangsters, styles himself "the Mexican Elvis" (though he's rumored to be a brother of revered Texan folkie Alejandro Escovedo) and whips up a revolutionary frenzy in his "G.I. Ay! Ay! Blues" revue. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 6/6: Ben Neill; D.J. Spooky; Lee Ranaldo. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. 6/3: Candy Butchers. 6/9: Mindy Jostyn. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 6/3: The Prodigy (sold out). 6/4–6/6: Steve Winwood. 6/7: Poi Dog Pondering. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 6/3: Poole. 6/4–6/5: Steve Turre and Sanctified Shells. 6/9: Ben Lee. 6/10: William Hooker; Juneau. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 6/3: The Cunninghams. 6/4: Sloan. 6/5: Kenickie. 6/11: Cake Like. *217 E. Houston St. (260-4700).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 6/5: The Indian dance-music blowout "Basement Bhangra." 6/10: Yellowman. 6/11: "Eargasms Live," spoken-word performances from Last Poet Abiom Oyewole, Saul Williams, and Rha Goddess. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 6/3: Robert Earl Keen. 6/4: Gil Scott-Heron; Last Poets; Organized Konfusion; Nice & Smooth; Channel Live. 6/6: Will Oldham. 6/9: Solas. *51 W. 21st St. (727-7788).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. 6/3: Richie Vatale Quintet. 6/4–6/5: Tanareid, featuring Rufus Reid and Akira Tana. 6/6–6/7: Dave Stryker. 6/10: Jackie & Roy. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. 6/3–6/9: A week of Herb Alpert–esque jazz pop, in the form of Chuck Mangione's "Mangione Madness." Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 6/3–6/8: James Carter Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. Every Monday in May: The Mike LeDonne Trio. 6/4–6/7: Joanne Bracken and Cecil McBee. *33 University Pl. (228-8490).*

Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his heady trio. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th & 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Wednesdays, the Sam Yahel Organ Quartet funks it up. 6/5: Myron Walden Trio. 6/6/–6/7: Don Braden/Joris Teepe Quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 6/3–6/8: Paul Motian Electric Bebop Band. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Gate—Jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. Every Wednesday, the Roy Gerson Swing Band gets 'em jumping. 6/5–6/7: Stuff! with Gordon Edwards and Cornell Dupree. 6/8: Kurt Elling. $10 cover; two-drink minimum. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 6/3–6/8: The Ray Drummond Quintet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Every Sunday in June, Stephanie Nakasian and Hod O'Brian. 6/2–6/7: Harold Maybern and Jamil Nasser. *126 W. 13th St. (924-5182).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Comedy

Toyota Comedy Festival—A ten-day (and night), 200-performer, citywide yuk-fest, lasting 6/6–6/15. In addition to numerous high-watt club and concert-hall performances, highlights include various free lunchtime performances at Bryant Park and Rockefeller Center; the three-ring "Circus by the Seaport" at South Street Seaport (6/7–6/8); "Literary Laughter at Elaine's" with George Plimpton, Christopher Cerf, and Norman Stiles (6/9–6/11); and a street performers' parade from City Hall to the World Trade Center (6/10). *All other festival-sponsored events designated with an asterisk (*). For further information, call 1-800-79-TOYOTA.*

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: "Women of Comedy." Thursdays: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." 6/6–6/7: Tracy Morgan.* Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 6/5–6/8: Craig Shoemaker.* 6/10: Drew Frasier; Gerald Kelly; Hugh Fink; Colin Quinn; Darell Hammond; Tracy Morgan.* 6/11: "Julie Halston's New York," starring Harvey Fierstein.* *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—The high-class variety showplace is in the process of broadening its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. 6/10: The Bert Fershners.* 6/11: Upright Citizens Brigade.* 6/12: Jonathan Katz stars in *Dr. Katz, Professional Therapist and Some of His Most Troubled Patients* (see essay, opposite page). Shows Mon. and Tues. at 8:30 P.M.; Wed.

and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 West 28th St. (244-3005).*

"Cement Beach"—Lucy Sexton stars as "The Factress"; Anne Lobst portrays "The Naked Lady"; and the Elementals, Mike Epps, and Michael Portnoy contribute. 6/10–6/11 at 8 P.M. *P.S. 122, 150 First Ave., at 9th St. (477-5829). $12.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 6/6: The snappily titled "Comics Who Write for TV Series."* Greg Giraldo (*Common Law*); Vic Henley (*Jeff Foxworthy*); Mike Sweeney (*Conan O'Brien*); Wanda Sykes Hall (*The Chris Rock Show*); Colin Quinn (*Saturday Night Live*). 6/7: Ray Romano. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 6/8: The writers of *The Chris Rock Show* congregate. Louis CK; Wanda Sykes Hall; Chuck Sklar; Jon Hayman.* 6/11: Craig Kilborn; Lizz Winstead; J.R. Haviland; Tom Johnson; Ray James.* *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 6/3–6/9: Quentin Heggs; Jim Norton; Jerry Diner. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. 6/6–6/7: Jim Menrinos; Claudia Sherman; Lewis Black; Eric Kornfeld. 6/8: "Ladies and Gentlemen: A Night of Totally Clean Comedy." Gunslinger Thomas; Schott Blackman; Marla Schultz.* Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Arianna Huffington/Al Franken—"Strange Bedfellows." Strange, yes. But immensely entertaining.* 6/9 at 8 P.M. *Sylvia & Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448). $25.*

Luna Lounge—Mondays, it's "Eating It," where hip, alternative-minded graduates of MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St. (260-2323).*

New York Comedy Club—6/10: Rhonda Shear; Cynthia Kouory; Joanne Rafferty; Cynthia Becth.* Every Friday, the NYCC presents "New York's Best African-American and Latino Comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11 P.M.; Sat. at 6, 7:30, 9:30, and 11:45 P.M. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 6/6–6/7: Sunda Croonquist; Todd Barry; Dave Attel; Eddie Brill; Greg Fitzsimmons; Rick Crom. 6/8: "Sketch Marathon." Vivian Paxton hosts ten sketch groups.* 6/9: "Femmes Fatales," hosted by Sunda Croonquist.* 6/10: Billy Jaye, Greg Carey, and four others stage the immodestly titled "Comics Who Should Have Their Own Sitcoms . . ."* 6/11: Joy Behar.* Sun.–Thurs. at 7; Fri. at 7, 9, and 11:30 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Surf Reality—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. 6/7: Mistress Elsa hosts "The Witching Hour," an all-female variety show.* 6/11: "The CooCoo Handler Variety Show." *172 Allen St., second floor (673-4182). $.*

Steven Wright/Paula Poundstone—Two of the decade's hugest stand-ups, together.* 6/11 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $30–$40.*

Cabaret

Algonquin Hotel—Through 6/21: Susannah McCorkle. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, ext. 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings on with Eddy Davis & His New Orleans Jazz Band. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Maxim's—Midtown's monument to hefty art-nouveau interior design and hefty French-bistro fare. Every Monday, Maxim's national talent search. 6/5–6/6: Vivian Reed. $20–$30 cover. *680 Madison Ave., bet. 61st and 62nd Sts. (751-5111).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Through 6/14: Soul singer Freda Payne. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

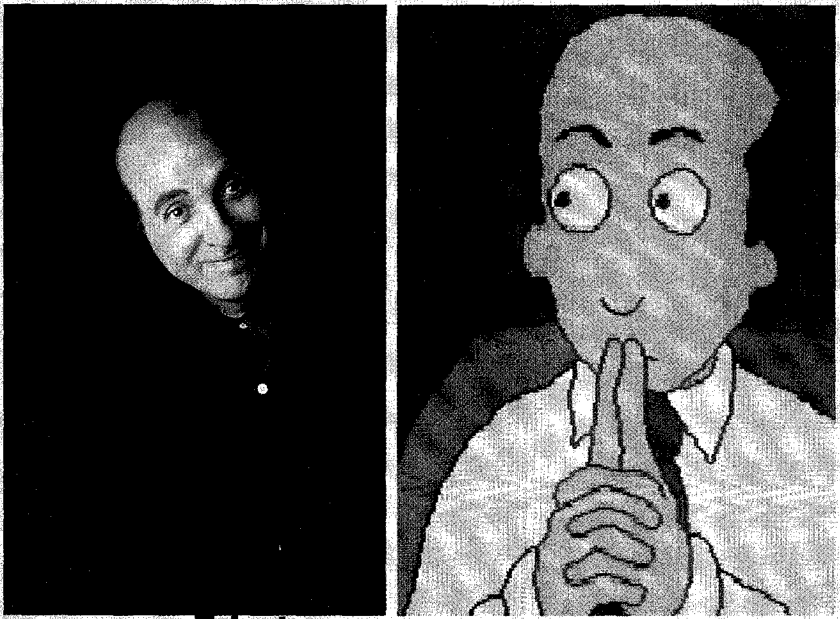
Bars

Barcode—A dark, appealingly divey Alphabet City outpost, with a fine early-rock and country jukebox, a gaggle of Pratt students huddled over their pints of Bass, and bartenders who breathe fire (literally) nightly. The best free nighttime entertainment in the city. *100 Ave. C, at 9th St. (no phone).*

Cheetah—The self-proclaimed "fastest club in the world" offers an impressive selection of drinks, smokes, and food at even more impressive prices. Twenty-five-dollar glasses of Scotch? Check. Macanudos? Check. Chocolate soufflés served till 4 A.M.? You get the idea. But one thing *we* don't get is why all the chairs are covered with leopard-print fabric. *12 W. 21st St. (206-7770).*

Jet Lounge—Models, debs, and wannabes frequent this menagerie of snakeskin-covered tables, zebra-patterned bar stools, and crocodile sofas. A nonthreatening velvet-rope guard, dance-enthusiast crowd, and budget-friendly drinks all contribute to a bona fide Miami vibe. *286 Spring St. (675-2277).*

Vain—Right next door to 2A (a bar so genuinely East Village that Dictators singer Handsome Dick Manitoba tends bar four nights a week), Avenue A's first velvet-ropes-and-all fashion-crowd hang. *9 Ave. A (253-1462).*



Talent

Katz Comes Alive

"It's not unusual for a patient to develop affection for their therapist," says Jonathan Katz. "What is unusual is for a therapist to invite all of his patients to a party." In the party in question, *Dr. Katz Reunion Live* (Catch a Rising Star, June 12), the comic will present a flesh-and-blood incarnation of his animated alter ego—dispensing neurosis-tinged counsel to several of the comics (Emo Phillips, Joy Behar, Janeane Garofalo) who've graced the cartoon couch of *Dr. Katz, Professional Therapist.* As for the quality of his psychiatric advice, Katz says, "If they gain any insight, it's just a fluke." The same goes for the TV show, in which the frenetically squiggling doctor is just as likely to spend a session obsessing over some new hitch in his relationship with his son, Ben, as working through "issues" with a patient. "In the first season, I was very concerned about having the correct response," recalls Katz, who admits his own background in psychoanalysis is limited ("I mean, I've been *in* therapy"). He soon loosened up, however. "I realized that I didn't want to play the straight man all the time. Now therapists love the show, because I get to say the things they can't." Though Katz and a writing partner conducted a test-run of *Dr. Katz Live* in Boston last month, he says the New York gig is basically a one-time experiment. Still—possibly exhibiting delusions of grandeur—Katz goes on to ponder his arrival in the canon of American theater. "I'm visualizing touring companies, all over the world," he says. "Think of it: 'I did *Dr. Katz* in summer stock!' "

ETHAN SMITH

Left, photograph by Janet Van Ham; right, illustration by Jonathan Katz.

the mix

Isabella's Ingrid...Phone Tag

Shopping Metropolitan Art & Antiques' latest sale (June 6–8) offers plenty of vintage staples—Pucci panties, varsity letter sweaters, sheer swimsuits—and at least one item of surpassing eccentricity: the circa-1970 vinyl handbag above, which doubles as a working telephone. See listings.

John Leonard's TV Notes

Hot Guns (6/3; 9 to 10 P.M.; Channel 13) sends *Frontline* off in the company of an ATF special agent in search of the origins of a killer gun, and what they find is not only a sort of Home Shopping Network black market in deadly firearms but a manufacturer of them that doesn't bother its profit-minded head about security at its own plant, from which employees have stolen an estimated 6,000 weapons, one of them the very .380 semiautomatic pistol that murdered a woman 3,000 miles away.

Anyplace Wild (6/5; 8 to 9 P.M.; Channel 13) goes canoeing with the executive editor of *Backpacker* magazine, from Canada to the United States via Lake Superior and from the twentieth century to the eighteenth with some dress-up-and-pretend-you're-colonial historians who use flint and steel to spark their morning campfire. The canoe itself weighs 600 pounds and is longer than a school bus. This one-hour special will be followed by eleven weekly half-hours that wander from New Hampshire to Arkansas, from Utah to Belize.

Bill Clinton: Rock & Roll President (6/3; 8 to 9 P.M.; VH1) lets the Pillsbury Doughboy play the sax and share his deepest feelings about gospel, Dave Brubeck, Ray Charles, Mahalia Jackson, "Eleanor Rigby," and the Supremes. We also get some Roger Clinton, plus a Judy Collins more pleased than she ought to be about Chelsea. Better by far are the relevant snippets of Ray and Judy, Simon and Garfunkel, Joe Cocker, and Nancy Wilson. We should also be forcibly reminded of the limitations of popular culture. This music about which Our Bill cares so passionately stood for and celebrated almost everything his presidency has jettisoned.

Turning Point (6/5; 10 to 11 P.M.; ABC) looks at length at animals as organ "donors" when spare human hearts aren't available for transplant. Forrest Sawyer actually talks not only to Theresa Traphagan, the mother of the famous Baby Fae, who got a baboon's heart in 1984, but also to medical ethicists who wonder just how far we're prepared to go to live forever at the expense of other species.

Life . . . And Stuff (6/6; 8:30 to 9 P.M.; CBS) marries off stand-up comic Rick Reynolds to professional sitcom helpmeet Pam Dawber for a summer replacement series, about fatherhood after age 40, that is tired, predictable, suburban, canned, and lily-white.

Hollywood (6/7 through 8/23; 7 to 8 P.M.; TCM) is a thirteen-part Kevin Brownlow–David Gill series on silent movies for gluttons and those who'll put up with them: Everything anybody ever wanted to know about symphony orchestras and Fatty Arbuckle, World War I and Laurel and Hardy, Adolf Zucker and Douglas Fairbanks and Clara Bow. It's wonderful stuff, but you have to care as much as Brownlow and Gill do.

Living With Leopards (6/8; 9 to 11 P.M.; TBS) actually does so, for twelve years, through several litters, in darkest Africa, at the expense of many warthogs, for the edification of Gillian van Houten, a smashing London photographer and TV personality who leaves all that behind to write up the nurturing skills of filmmaker John Varty, who will undertake to raise a pair of leopard cubs himself, so enamored is he of their primordial Mother.

Battleship (6/8; 9 to 11 P.M.; Discovery) spends a lot of time with Hal Holbrook on the U.S.S. *Missouri*, loving World War II in the Pacific. Why am I watching this stuff? What ever happened to Mario Puzo, Jules Verne, Homer, and "sweeps"?

Radio Highlights

New York and Company—6/3: News directors at WABC and WCBS compare their approaches to stories; Steven Levenkron on his novel *The Luckiest Girl in the World;* Barbara Wilson on *Blue Windows,* a memoir about growing up in the Christian Science religion; D. G. Gordon on *The Compleat Cockroach: A Comprehensive Guide to the Most Despised, and Least Understood, Creature on Earth.* 6/4: Michael Bloomberg on *Bloomberg on Bloomberg;* actor Hugh Laurie on his new novel *The Gun Seller;* Kay Graham on her autobiography. 6/5: Walter Cronkite on *his* autobiography, *A Reporter's Life;* John Steele Gordon on *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-on Collision of Rock and Commerce;* Mia Farrow talks about *What Falls Away*; cartoonist Roz Chast on her book *Childproof.* 6/6: Julie Harris and Charles Nelson Reilly on their production of *The Gin Game;* Allegra Kent on her life in the New York City Ballet, as told in her book *Once a Dancer.* Weekdays at noon; WNYC, 820 AM. Leonard Lopate hosts.

A Sense of Place—6/9: "Hollister," a motorcycle invasion of a California town and its aftermath. 6/10: "Little Odessa in Brooklyn," Russian Jews bring humor, music, and dark memories to Brighton Beach. 6/11: "House of the Lord," an endangered black plantation church, from slavery to the present. 7:30–8; WNYC, 820 AM.

Symphony Hall—6/5: Brahms's Academic Festival Overture, Chopin's Piano Concerto No. 1 in E minor. 6/6: Wagner's *Tannhauser: Overture,* Kachaturian's *Spartacus.* Weeknights at 8. WQXR, 96.3 FM.

Cadillac Sunday Night Opera House—6/1 at 8: *L'Incoronazione di Poppea.* Danielle Borst, Guillemette Laurens, Axel Kohler, Jennifer Larmore, Michael Schopper, Lena Lootens, Concerte Vocale. Rene Jacobs directs. WQXR, 96.3 FM.

The Written Word

Amy Hempel and Molly Giles—6/6 at 8: Reading from their recent work. The National Arts Club, 15 Gramercy Park So. (592-4648); free.

Daniel Harris—6/3 at 7: Reading from his recent work, *The Rise and Fall of Gay Culture.* A Different Light, 151 W. 19th St. (989-4850); free.

Per Larson—6/4 at 7: Reading from his recent book, *Gay Money: Your Personal Guide to Same Sex Strategies for Financial Security, Strength, and Success.* A Different Light, 151 W. 19th St. (989-4850); free.

Amy Hoffman—6/5 at 7: Reading from *Hospital Time.* A Different Light, 151 W. 19th St. (989-4850); free.

An Evening With Paul Theroux—6/5 at 6:30: The best-selling author reads from *Kowloon Tong;* book signing and reception to follow. Asia Society, 725 Park Ave., at 70th St. (288-6400); $15.

Photograph by Robert Wright.

Lectures and Panels

The End of an Era: Looking at Hong Kong Culture—6/11 at 6:30: King-Fai Tam, Trinity College, examines recent and impending cultural developments in Hong Kong. Asia Society, 725 Park Ave., at 70th St. (288-6400); $10.

Henry Dreyfuss Directing Design: The Industrial Designer and His Work—6/10 at 6:30: A lecture with Russell Flinchum, guest curator. National Design Museum, 2 East 91st St. (860-6321); free with advance registration.

"Les Journées des Artisans"—6/5 at 2, 6/6 at 10 A.M., 6/7 at 11 A.M.: The National Design Museum's fourth annual celebration of craftsmanship. National Design Museum, 2 East 91st St. (860-6977); $10, free for children and educators; advance registration required.

James Joyce and Beyond: Modern Irish Literature—6/3 at 8:30 A.M.: Harold Evans moderates this Random House Literary Breakfast discussion with Denis Donoghue, Mary Gordon, Colm Tóibín, Frank McCourt, and Malachy McCourt. Fred's (at Barneys New York), 10 E. 61st St. Call 940-7480 for reservations. $35.

"Beyond Out: How Mainstream Magazines Cover Lesbian and Gay Lives"—5/27 at 7: A panel with journalists and editors. Teachers & Writers Collaborative, 5 Union Square W. (929-2241); $15.

"That Was the Week That Was"—6/3 at 6: Panelists Buck Henry, Phyllis Newman, Herb Sargent, Gloria Steinem, and Calvin Trillin discuss this controversial program. The Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

"Understanding Global Investing: Improving Your Portfolio's Performance"—6/5 at 8: With Merrill Lynch financial consultant Burton Fischler; a look at the international market. 92nd St. Y, 1395 Lexington Ave. (996-1100); $30.

"Eating Healthier at Barbecues and Beyond"—6/4 at 6:30: A lesson on the pitfalls of summertime eating. 92nd St. Y, 1395 Lexington Ave. (996-1100); $15.

"Eating Your Way Through Menopause"—6/8 at 1: Learn about the food and exercise that can help you avoid the weight gain associated with plummeting estrogen levels. 92nd St. Y, 1395 Lexington Ave. (996-1100); $15.

"Quickie Stress Reduction"—6/4 at 8: Learn stress-busting from psychologist Marlin Potash. 92nd St. Y, 1395 Lexington Ave. (996-1100); $40.

"Second Chances: Empowering Women"—6/8 at 2:30: A lesson from psychologist Marlin Potash on how women can take charge of the second phase of their lives. 92nd St. Y, 1395 Lexington Ave. (996-1100); $30.

Tours

Imperial New York: Foley Square and Chambers Street—6/9 at 12:30: The northern rim of City Hall Park is as close as New York ever got to realizing the dreams of the City Beautiful. Learn about the city's efforts to become the Rome of the New World. Meet outside the Surrogate's Court/Hall of Records, 31 Chambers St., at the northwest corner of Chambers and Center Sts. (935-3960); $10.

"Literary Greenwich Village"—6/8 at 11: A tour of the Washington Square area that Willa Cather, Edna St. Vincent Millay, and John Reed called home. For reservations and meeting place, call 996-1100; $18.

"Beatles Walking Tour"—6/7 and 6/8 at 2:30: Discover the tunnel the Beatles used to escape from their fans and the site of their first concert in New York City. Call 465-3331 for reservations and meeting place; $15.

Events

Paris in New York: Cafe Sketching—Through 7/16, Wednesdays at 7: Painter Suzanne Chamlin offers Francophile New Yorkers the chance to study drawing in the European alfresco tradition. Venues range from Battery Park to Greenwich Village. Register at Cooper Union, Cooper Square (353-4195); $185 for nine classes.

Metropolitan Antiques' Vintage Fashion and Antique Textile Show—6/6–6/8 at noon: Dozens of dealers will display and sell offbeat clothing and accessories from the 1800s through the 1970s. Metropolitan Antiques, 110 19th St. (463-0200); $15 on Fri., $5 on Sat. and Sun.

Exhibitions

Before Central Park: The Life and Death of Seneca Village—Through 8/10: From the 1820s through the 1850s, a substantial African-American community known as Seneca Village thrived on what is now the west side of Central Park alongside the Great Lawn. This exhibition tells the story of that forgotten community. At the New-York Historical Society, 2 W. 77th St., at Central Park W. (873-3400).

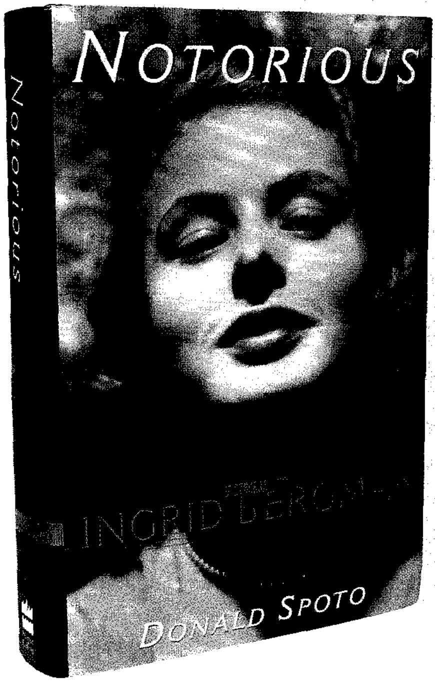
"Reproducing the Past: The Colonial Revival Movement"—Through 8/31: This exhibition explores the effect the colonial period had on our national consciousness. More than 100 objects will be on view, including faithful furniture reproductions, photographs, and advertisements from the period. At the Fraunces Tavern Museum, 54 Pearl St. (425-1778).

Alvin Ailey American Dance Center's Spring Gala—6/4 at 6:30: Hosted by Laurence Fishburne, Ann Reinking, and Chita Rivera, a benefit includ-

In Print

Spellbound

For the kind of modern biographer who sets out to prove that his subject is a highly unlikable scoundrel not worthy of consideration, Ingrid Bergman presents a challenge. She seems to have been loved or liked or at least respected by the people who passed through her life, and the years since her death have brought no brutal revelations. Her only scandalous behavior—the affair and child she had with Roberto Rossellini while she was still Mrs. Petter Lindstrom—was so public she was denounced on the Senate floor ("[She is] one of the most powerful women on earth today," said Edwin C. Johnson of Colorado, "a powerful influence for evil"). Through today's lens, the scandal is less Bergman's adultery than the fact she stayed with Lindstrom as long as she did. Almost a cartoon of the capable, stubborn Swede, he claimed not to make mistakes ("Why should I? I think carefully before I do something") and told Bergman not to talk at parties: "You have a very intelligent face, so let people think you are intelligent, because when you start to chatter it's just a lot of nonsense."



So in the absence of dirt to dish, the task of the Bergman biographer is to make her live on the page the way she did on- and offscreen. This requires prodigious imaginative gifts, and in *Notorious* (HarperCollins), Donald Spoto demonstrates mainly doggedness. He sees in Bergman the same luminous qualities that captivated David O. Selznick, the producer responsible for bringing the 23-year-old Swedish actress to Hollywood, but he states more than dramatizes them. Although it's as scattershot and factually unreliable as Spoto claims, a better reflection of the Bergman personality remains Bergman's own *My Story* (published in 1980). Interestingly, the same criticism and compliment applies to Isabella Rossellini's new memoir, *Some of Me* (Random House). Rossellini declares repeatedly that she is a habitual liar, and dishonesty has rarely been so engaging. Not a lot of the book is about Ingrid Bergman, but it is wholly *of* her. What we recognize in Rossellini is not just her mother's incomparable face but the sense that it perfectly expresses a matchless spirit, one that, in the manner of a fictional heroine, depends not at all on professional achievement for its interest.

LINDA HALL

Photographs: top, David Seymour/Magnum; bottom, Robert Wright.

On the Net

An Engaging Concept

One of the Web's many embarrassing ironies is that something the technology seems expressly designed to do—let people play games in real time from opposite sides of the world—has largely been ignored. Until now. Engage Games Online features best-selling computer games like Descent and Warcraft II in live, multiplayer format, as well as traditional favorites like BattleChess 4000. After you register, free of charge, your credit card is billed $1.95 an hour for as much—or as little—playing time as you use. The most popular game on the site is Rolemaster: Magestorm, a time-intensive role-playing game that is reminiscent of Dungeons and Dragons but with a twist: It's impossible to win unless you form an alliance with another player and stick to it. Which, according to Engage employees, has made it a surprise hit with a very nontraditional computer-gaming constituency—women.

ing performances by the students and members of the American Dance Center, followed by a reception. The John Jay Theater, 899 Amsterdam Avenue, between 58th and 59th Sts.; reception at Ailey Studios, 211 W. 61st St. between Amsterdam and West End Aves., third floor (767-0590); $100 and $150.

Online

Purloined Papers—Ever wanted to take a peek at any of those documents that are always being "obtained" by journalists? This genuinely interesting site contains readable images of original documents like Sammy Gravano's 70-page confession to the FBI, the deed to Frank and Kathie Lee Gifford's Greenwich estate, and JonBenét Ramsey's autopsy report. *www.thesmokinggun.com*

Virtual Yenta—Register at the Secret Admirer site to send anonymous e-mail mash notes to your beloved. If he/she also registers and answers your message, the computer will detect a match and let both of you know that your love is not in vain. And even if you don't get a match right away, it's always possible that the recipient of your attentions will fall in love with your limpid prose, *Cyrano*-style, and happy endings will accrue. On the other hand, it's also possible that you'll get yourself arrested. *www.secretadmirer.com/index.htm*

Wastin' Away In Marshall MacLuhansville—Put the Internet in perspective with the time lines and other historical resources on this site, which chronicles the proliferation of communications media over the course of the past century. Worth a look. *www.mediahistory.com*

Blank Is Beautiful, Baby—Tell your friends that you've just found the hottest, raunchiest porn on the entire Web, and it's free at this site. Then watch them adjust their monitors, restart their computers, and generally seethe with frustration when all they get is an empty screen. *www.blank.org*

True Crime—Set your browser for Cold Case if you care to take a crack at a real-life stone whodunit that has actual homicide detectives stumped. The disturbing open files include a twenty-year-long series of unsolved child murders in Texas, as well as luridly named mysteries like "The Crossbow Murder." Even if you don't fancy yourself a nascent Jessica Fletcher, the documents on the site make for luridly fascinating reading. And many of these investigations promise rewards of upwards of $10,000 for help in bringing the bad guys to justice, which just goes to show that it is possible to make money on the Web. *www.coldcase.com*

The Bottom Line—There are a bazillion Web calculators out there, but this one specializes in helping you figure out whether to refinance your home mortgage. After you fill out a short form describing the terms of your current loan, you are quickly supplied with a detailed report on whether refinancing at current rates would save you money, what the tax advantages would be, and the comparative merits of different kinds of mortgage. *www.financenter.com/newhomes.htm*

I Want to Ride My Bicycle—Stop paying through the nose every time you get a flat cruising down Second Avenue. The WWW Bike Repair Shop contains step-by-step instructions (with illustrations) on how to fix most common bicycle problems as well as lists of tools you'll need and product reviews. *www.uidaho.edu/~baile934/*

Kaminsky *continued from page 88*

side a warm salad of red potatoes and vinaigrette. It is a dish to delight and surprise the most exacting herring maven.

At the stove, chef Alejandro Montana prepares recipes collected and adapted by De Bortoli at his many jobs. To this corpus he brings a Mexican's sure hand with seasoning and the flair for seafood that is the heritage of his home state of Guerrero on the Pacific Coast. On my three visits, his fish consistently hit the mark.

Monkfish, served in bite-size medallions, came coated in an herby dusting of flour and was served in a saffron-rich sauce that surrounded a mound of couscous with the steamy aroma of North African spices.

From time to time, there is a mahimahi special with Provençal vegetables (tomatoes, onions, garlic, and olives) that is bracingly piquant. It's not on the current menu, but I encourage its return.

The skate is served with capers, which focus its flavor and balance the accompanying lentils, which are cooked in a broth of chicken, bacon, onions, and cloves.

From the land creatures, confit de canard, De Bortoli's rendition of a Southwestern French classic, is *echt*-bistro fare: crisp, meaty, peppery, and salty. It benefits from long slow-roasting in a pan with a bit of water on the bottom, a process that leaches out the fat and produces succulent meat. The potatoes served with it are perfectly crisped and deeply infused with garlic.

Although you might prefer to choose a more purely Italian place for pasta, you would miss the rock shrimp with olive oil and linguine. Flying in the face of Italian tradition, which holds that one doesn't mix seafood and cheese, De Bortoli showers this dish with pecorino cheese, and the result is a simple, delicious meal.

I sampled a number of desserts and found them not up to the level of the rest of the food. They tasted a little of that made-in-the-morning-and-put-in-the-fridge syndrome that smaller restaurants sometimes suffer from.

Finally, I advise you to tip generously whenever you eat out: You wouldn't want to stroll into Perry Bistro one night and sidle up to the bar next to the Sazerac-sipping waiter you stiffed at Daniel last week.

Perry Bistro is open every day from 5:30 till midnight, with a late-night menu from midnight till 3 A.M. Thursday to Saturday (beginning in three weeks); Sunday brunch 11–4. Appetizers around $6; entrées average $14.50. The wine list is small, moderately priced, and a good value. A.E., M.C., V.

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● = now or never (one-shot deal or final week)

kids

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Children's Events

Underage Hilarity—The streets of Manhattan get funny—in a family-friendly sort of way—as the **TOYOTA COMEDY FESTIVAL** changes the character of street life for the fifth year in a row. At Circus by the Seaport, 6/7 and 6/8, Shinbone Alley's Stilt Band, the Gizmo Guys, the Big Heads, Capoeira Brazil, and Chinese Theatre entertain audiences by the East River. By 6/10 the eccentricity will have spread to an all-out international Busker's Fair with daredevils, circus stars, break-dancers, and carnival characters parading from City Hall to the World Trade Center. Many of the Seaport acts, joined by the Crowtations, are at Rockefeller Center for a weeklong lunchtime series. 6/9 to 6/13, from 12:30 to 1:30 on the Plaza (bet. 49th and 50th Sts. and Fifth and Sixth Aves.). For further information about these and other events in the festival, call 800-798-6968.●●

Minor Blue Note—To get in the door, adults (over 21) must be accompanied by a child at Chuck Mangione's "Cat in the Hat" interactive jazz concert for children. Shows are at 1 and 3:30, 6/7. $20 for adults, $10 for kids. **THE BLUE NOTE**, Jazz Capital of the World, 131 West 3rd St. (475-8592).●

My Child Could Do That—The **GUGGENHEIM MUSEUM** shows work produced by local elementary-school children—participants in the museum's Learning Through Art program. 1071 Fifth Ave. at 88th St. (423-3842).●

Eastern Influence—The **JAPAN SOCIETY**'s first neighborhood fair promises Japanese fast food, kitemaking, calligraphy, dance, and a shrine parade. 6/8 from noon to 4. 47th St. between 1st and 2nd Aves. (832-1155).●

***The Lost World:* The Sequel**— "The Lost World: The Life and Death of Dinosaurs," on view at the **AMERICAN MUSEUM OF NATURAL HISTORY** (*see photo*) through 9/30. Admission is $12, $8.50 students and seniors, $6.50 children ages 2 to 12, including regular museum admission. Central Park West at 79th St. (769-5100).

The Wizard of Oz—Roseanne is the Wicked Witch of the West in a 90-minute musical adaptation of the L. Frank Baum classic. Check out the onstage tornado. The performance run has been extended through 6/8. **THE THEATER AT MADISON SQUARE GARDEN**, 2 Penn Plaza (307-4111). Tickets are $19–$54.●

SoHo Artistry—Preschool sleuths look for colors, shapes, and patterns in the current Art/Fashion exhibit with artist Charo Garaigorta. Then they can make patterns of their own using colored pencils and sticker shapes. For children ages 3 to 5. The **GUGGENHEIM MUSEUM SOHO**, 575 Broadway at Prince St. (423-3587). $6.

"Old Manhattoes"—Even hopelessly dorky parents are welcome to join when authors of *The Cool Parents Guide to All of New York* Alfred Gingold and Helen Rogan lead an outing that explores New York before it had the Frank Sinatra song or a single skyscraper to its name. See the spot where Peter Minuit allegedly bought Manhattan Island and peek into real Indian caves still in the famed borough. The tour winds up at a Dutch farmhouse that has survived "the march of progress." 6/8 at 1. The **MUSEUM OF THE CITY OF NEW YORK**, 1220 Fifth Ave. at 103rd St. (534-1672). $9 for adults, $7 for children. Reservations required.●

Cultural Interlude—The peculiar public-school holiday unique to Brooklyn and Queens (aptly known as **BROOKLYN-QUEENS DAY**) seems to leave parents in a panic annually. Not to worry—kids probably learn more anyway at Kidsday, a cultural be-in that includes artmaking and storytelling at several Brooklyn Heights institutions, all within walking distance of each another. Call 718-875-4047 to reserve space in free workshops culminating in a juice-and-cookies reception. Events, workshops, and marvelous displays of children's art are at Borough Hall, the Brooklyn Heights Branch of the Public Library, the Brooklyn Historical Society, and the Rotunda Gallery. 6/5 from 11 to 5.●●

cue

Maureen Callahan
Movies

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Nightlife

Photograph courtesy of the American Museum of Natural History.

Installation

Worlds Lost and Found

Recipe for a blockbuster museum show: Run videotape of distinguished paleontologist making informed, deeply researched comments about dinosaurs. Intersplice with inane speculation by a big-screen actor who just *plays* a scientist—ideally in a film now making box-office history. The public may eat it up, but how does this make the so-depicted Museum of Natural History's chairman of vertebrate paleontology feel? "It's important to get the message of scientists out there," says Mark Norell, almost too reasonably. Riffing on Spielberg's *Lost World* and in cooperation with the movie's makers, the American Museum of Natural History has mounted "The Lost World: The Life and Death of Dinosaurs," a provocative mixture of what is known and imagined about these long-extinct creatures. "If this is a unique moment in popular culture when there's a lot of interest in the field, we are happy to use it," says the scientist, who recalls a conversation with Stephen Hawking wherein Hawking expressed the same measured appreciation for *Star Trek*. The exhibit will certainly raise a few eyebrows with its leaps of cinematic imagination (such as casts of velociraptors, about three times too big, that were used in the movie, shown alongside real fossils). But undoubtedly it will pique interest, too, especially among kids brave enough to have seen *The Lost World* or its precursor, *Jurassic Park*. Norell, 39, says the past fifteen years have been an extraordinary time to be what he at first calls a dinosaur hunter (shades of Hollywood) before amending the title to paleontologist. The unprecedented level of global scientific interest, both fueled by and fueling popular culture, has led to significant discoveries, ones that Norell fought hard to have included in this show. Museumgoers who look past the special effects will encounter dramatic new finds never before seen in North America: the *Giganotosaurus*, the largest meat-eating dinosaur known to have existed, and a huge plant-eater called the *Amargasaurus*, with five-foot spikes jutting from its neck—both discovered in Argentina. These creatures really did roam the earth—regardless of what Jeff Goldblum has to say about it. BARBARA ENSOR

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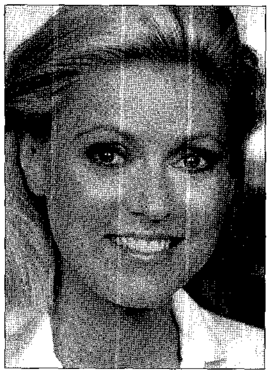

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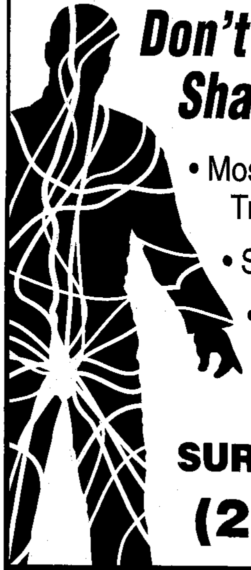

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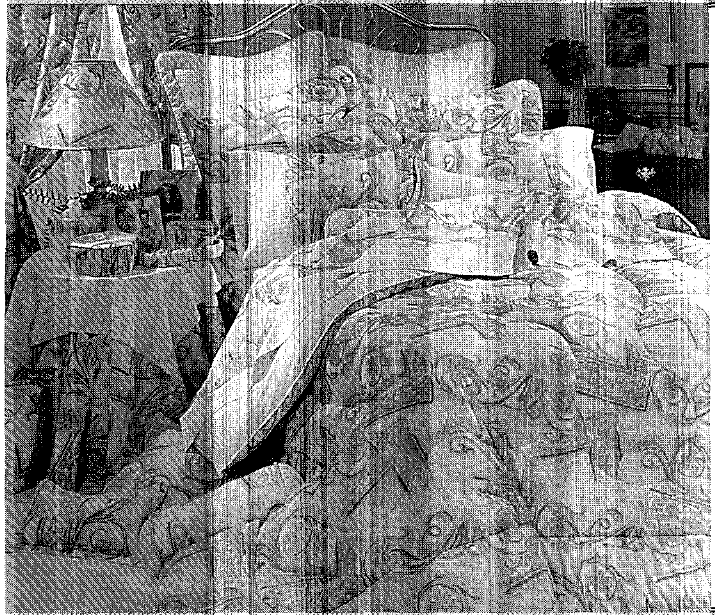

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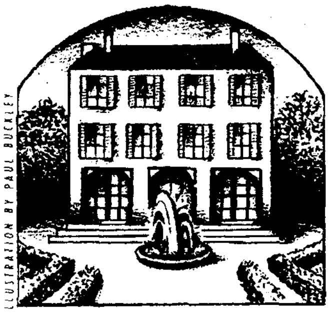

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SUMMER FUN DOUBLE	FUN NEW YORK	6/23-6/30	6/10
SUMMER FUN DOUBLE	WEEKEND GETAWAYS	6/23-6/30	6/3
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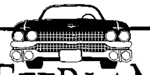

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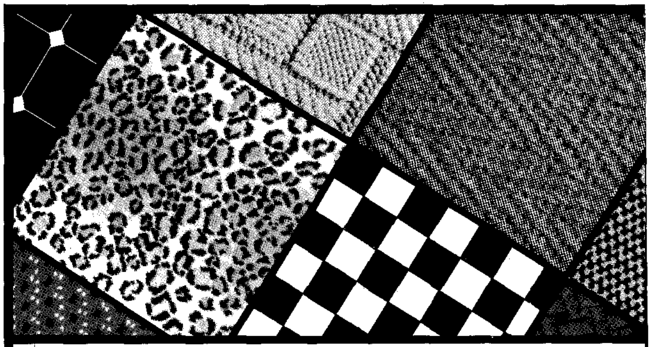

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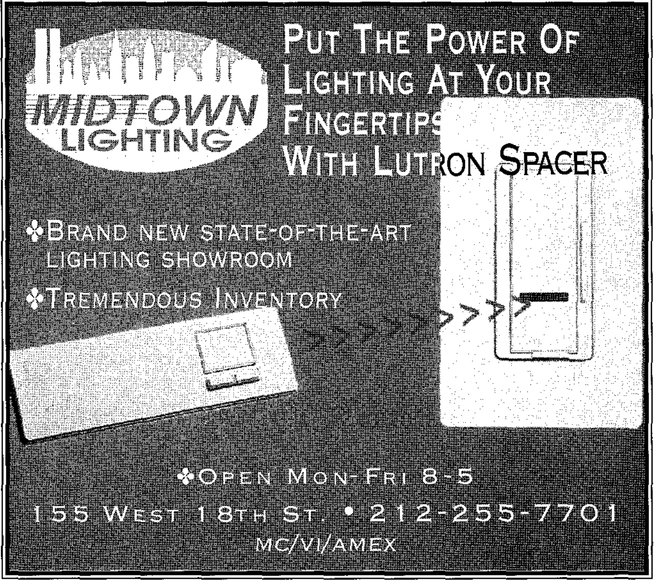

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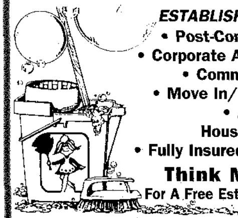

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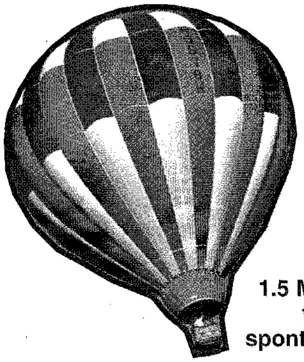

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Someone To Believe In Sought—Exciting MD/PhD, handsome, lean, 5'10", early 40s, funny. Enjoys arts, travel. Seeks smart woman under 36 for marriage, family. Phone/photo a must. 6892 ✉ ☎

Beyond Decadent—Dynamic, handsome Manhattan CEO, 46 (NYU PhD), titled aristocrat, emotionally and financially secure, seeks attractive, intelligent woman, 20-25, to fall in love with. I enjoy skiing in Switzerland, sunrise in Venice, Bermuda, Cote d'Azur, Hamptons, Greenwich Village, scuba, fine dining, theater, Renoir, Mozart, U2, Bergdorf's, Chanel and Versace. You adore older men and are free to make long-term commitment. 6859 ✉☎

Upbeat, Handsome Widower—6', well-built, bright, humorous, athletic, financially secure Jewish professional, 59. Enjoys NYC, dining and travel. Seeks sweet, pretty, youthful, emotionally together counterpart, 47-57, for all the right reasons. Note/photo/phone. 6817 ✉

Handsome Professional - Class Act—Wicked sense of humor, interests include rock-n-roll, tennis and travel. Seeking woman, 28-35, with natural beauty inside and out, with equally sly sense of humor. You are warm and have a big heart like mine, enjoy staying fit, looking for romance/friendship. Note/photo. 6873✉

It's All About Feeling Special—Manhattanite male, 39, 5'10", well-built, degreed, Jewish, dark, handsome, athletic (sailing, biking, scuba diving), funny, engaging, charismatic and sensitive. Excellent dance partner. Multilingual. Sophisticated interests, very successful and driven - but good-natured, with Midwestern roots and balanced values (so rare in NYC). If you are also always answering the question: "You're such a catch - why aren't you married?!"... If you're 28-36, 5'4" or over, in great shape, smart, with sophisticated tastes, well-developed outside interests and involvements, modern ideas, basic values, classic looks...if your look is soft, your heart warm, your mind sharp and inquisitive...if you cry at movies, laugh at most everything, have great social and relationship skills and are ready for an adventure, this partnership leads to marriage and family. Write to me with note/photo. 6877 ✉

Very Beautiful—Upper-class, gentle, sophisticated woman, 47 (looks 33), nonsmoker, 5'6", 119 lbs, seeks tall, very intelligent, upper-class, healthy, marriage-minded gentleman, 55 plus, with sense of humor. 6829 ✉

First-Time Ad—Very pretty professional with heart of gold seeks same in professional - Catholic, 30s-40s. Note/photo. 6869 ✉

Exciting, Fun, Intelligent—Highly educated, cute, professional, suburban (Westchester), 36-year-old Jewish woman who has traveled the world, danced on many beaches, rafted down many rivers and sailed across the Atlantic, is now ready to "settle down", start a family and experience more of life's great adventures. Seeking a like-minded Jewish man, 25-48, to join in the fun. 6847 ✉☎

Singular Man—Generous nature, easy laugh, usually in rhythm, tall, attractive psychologist, 57, keen on music, tennis, art, intimate adventures, would court and spark spirited, accomplished (cat-free) NYC female contemporary eager for some enchanted evenings. Note/photo? 6880 ✉

Be My Baby Forever—Kids and dogs and you - that's all that's missing in my life. I'm an enormously successful, white 40-year-old Manhattanite with a load of money and a load of love in my heart. Tall, fit, attractive and sexy, I've traveled the world and I'm patiently waiting to take you on my next trip. You're in your 20s or early 30s (you love older men), possess a beauty that leaves men sighing in your wake, too smart for your own good, and need to be looked after. You're also pretty good at looking after your man. You're ready to settle down, and want to have an outrageous time doing it. You'll love the three-dozen roses I send you after our first date, and know you'll be the last woman I ever want to see. Kids and dogs and me - that's all you've been missing. Photo/phone a must. 6856 ✉

Highly Successful—Hedge fund manager would be thrilled to meet an extremely intelligent, funny, somewhat intellectual woman. Almost 57 (look 56), I am 5'8", 175 lbs - a happy, athletic blond. My profession has provided me with all the possessions I need. I lack only the companionship of a trim, thoughtful lady. If you are prominent, your secretary may inquire. Photo would be lovely. 6858✉☎

Athletic, Attractive, Ebullient—Humorous, white Jewish female, Westchester/Florida, recently widowed, seeking Mr. Wonderful, 60 plus. 6907 ✉ ☎

Hour-Glass Appearance—30, projecting class, style and beauty, highly successful sensitive with a heart of gold seeks kind, generous, caring enormously successful white gentlemen for long time relationship/marriage. 6883 ✉ ☎

Been There, Done That - Now What?—Broke glass ceiling. Have grown child. Very attractive, slim, cosmopolitan, brainy, sexy, sensual, sensitive, Harvard MBA, divorced Jewish female, 5'3", youthful, nonsmoker, 50. As comfortable with arts, culture, architecture and books as with hi-tech, economics and foreign policy. European-born, multilingual, brought up Wasp. Now, reconnecting with Jewish roots and "giving back". Voracious appetite for life. Very high energy. Extremely classy and sophisticated. Knows and appreciates quality but does not confuse with crass materialism. Enjoys fun and humor but must be balanced with significance and meaning - spirituality wouldn't hurt either. Seeks fit, worldly-wise, highly learned male soul mate who, despite success (not necessarily financial), wants more as part of the mid-life search. Sense of humor, deep thoughts, respect for reading, hunger for meaning, love of family, intellectual curiosity, sense of physical well-being are critical. Empathy, high energy and Epicurean bent are all pluses. Humanity, compassion, vulnerability and belief that we make a difference all essential. Despite high-profile life style, am not superficial. Gentle souls need not shy away. Respond in manner most comfortable. 6901 ✉ ☎

Casual Yet Classy—Winsomely attractive, wise, witty and willowy woman, with many interests, a warm heart and winning smile, welcomes you: a tall, Jewish, well-educated male, 55-60s. 6903 ✉

Soul Seeker—Well-built, blue-eyed, attractive and successful Manhattanite, Hamptonite and Floridian, late 50s (looks early 50s) - happy on the tennis court, in the gym or at a seminar...seeks pretty, slim 40ish counterpart who sees the cup of life half full. (212) or (516) nonsmoker with current picture. Pretty legs a plus. 6900 ✉

Global Adventurer—Affluent, youthful man, 65, slim, 5'6", athletic, compassionate, affectionate, sensuous, with humor; enjoys music, outdoors; seeks attractive, petite, adventurous female to explore the world with. Photo/note/phone. 6919 ✉

Upbeat, Pretty Professional Woman—41, likes city life, movies and books - seeks smart, successful, warm, funny (212) man for love. Photo required. 6826 ✉

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August In Europe—Woman, 50s, seeks ravel companion, M or F, shr $. 6842 ✉

Blond Angel—Big blue eyes, pretty, cultured, well-educated, slim, religious Catholic, fun-loving, single white female, ate 30s, seeks educated, professional, slim, single, white Christian male with good values, 30s-40s. No smoking/drinking/drugs/diseases. 6905 ✉ ☎

Attractive Female Ivy Grad, 30—Warm, playful, fit. Seeks single, white, caring, intelligent, outgoing, successful, preppy male, 28-35, for laughter, fun and romance. Photo/note, please. 6834 ✉

Exclusive, Good-Looking—Single Jewish male, 35, 5'9", professional, seeks pretty, slim, sexy Jewish female, 20s-30s, for fun and romance. Note/photo. 6897 ✉ ☎

It's All About Balance—A very pretty blond - and successful businesswoman, who is home-loving as well as fun-loving, seeks a man with similar values. I am divorced with two lovely school-age children and in my early 40s. I reside in northern Westchester yet in city often. I adore those special man-woman fun moments and times. Nonsmoker. Note/photo. 6846 ✉

It Been A Great Year!—Handsome executive, 44, 6'3", 205 lbs, blue-eyed Jewish nonsmoker seeks intelligent, attractive, fit, and affectionate woman 30-40, to share my happiness and good fortune. Adventures in cinema, music, politics, dining, sports and travel. Note/photo. 6913 ✉

British Guy—Commutes frequently to NY. Me: 40ish, 5'9", great shape, excellent sense of humor, very intelligent, interested in the arts, theater, tennis, fine dining. You: beautiful, slim woman, 25-35, with similar interests, for fun and romance. Note/phone/recent photo. 6887 ✉

Testosterone—Tempered with gentle romance required. Education, culture, travel, dance...necessary accoutrements. Fun has to be the sum of these parts. Men, 50-60 only. Note/photo please. 6832 ✉ ☎

Slightly Exotic—Very pretty woman, long silky hair, smart, fun, loving, fit. Seeks handsome man, 35-47, with a great mind and heart. That special chemistry is important. Note/photo/phone. 6827 ✉

A Profound Question—Can a 50-year-old Jewish woman who is genuine, whimsical, sensual and uniquely attractive, find an exquisite, romantic lifetime adventure through this ad? 6841 ✉ ☎

35, Petite Female Lawyer And Writer—With an overdeveloped wit, a significant intellect and a classic, polished appearance. Only problem is finding a partner with as deep a passion for life and love and as heartfelt a desire to enter into a lasting commitment. Please send note, recent photo and phone number. 6865 ✉

Tall Jewish Lawyer—43, seeks a woman with a bright mind and a strong body, for a romantic relationship. If you beat me at arm-wrestling, I'm yours. 6823 ✉

Challenging Opportunity—Of a lifetime: to meet an attractive, dynamic, successful Jewish male, 46. If you are a sincere, down-to-earth, provocative but refined Jewish gal, mid 30s-mid 40s, with a touch of class, character and substance, let's explore the possibilities. Photo. 6860 ✉ ☎

Your Body, Your Mind—Your spirit, your soul... This sexy Jewish landscaper will push all(!!) your buttons. His boyish good looks, warm easygoing style is perfectly complemented by his Libran charm. He is exciting, ambitious, romantic, very affectionate, family-oriented...looking to make a special connection with a very special 22-27-year-old, single Jewish female. She should be slim, sexy, stylish, very smart and ready for the rest of her life to begin. Her natural physical beauty should be accompanied by a truly warm, genuinely caring, very affectionate, easygoing style. Nature, children, sushi, Club Med, Sade, Seal, Shania Twain, tequila, fireplaces, his labrador, and kissing...are a few of his favorites. He is a lover, not a fighter, a giver, not a taker, a really good egg...and he's looking for the same. Note/photo a must; will exchange. Monmouth County, NJ preferred; NY or outside okay. 6894 ✉ ☎

Sweet, Petite Teacher With Class—Christian white female, 34, blond hair, green eyes, easygoing and fun to be with. Enjoys movies, plays, travel and romantic walks along the beach. Seeking honest, intelligent man, 34-40, who enjoys the same. Note/photo. 6895 ✉ ☎

A Little Picky!—Seek mensch, 63 plus, who can still drive, walk, talk. Me? Widow, bright, cute, slim, 5'4", professional, caring, fit, good company. Paramus. 6851 ✉

Manhattan Widow, Polish Descent—51, tall, slim, looking for marriage-minded man. Photo/note. 6881 ✉

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On Prozac And Loving Life—Successful professional, 37, 5'10", attractive, humorous, grounded, seeks attractive female, 28-35, of similar qualities, for happy days. Photo preferred. 6878 ✉

Pretty, Well-Educated—Professional woman. I am a very young-looking 42, 5'6", thin, white. I enjoy the outdoors, hiking, biking, skiing. Looking to meet an educated, attractive, affectionate and fit white man, 38-50, for serious relationship. Note/photo. 6863 ✉

Sporty European—Professional male, early 30s, 6', athletic, nicely built. Interests include playing sports, traveling and antiques. Looking for female to share the joys of NY. Photo/note. 6875 ✉

Tall, Handsome, Kind Exec—Seeks slender lady, over 50. Photo/note. 6754 ✉

Children/Marriage-Oriented—38, 170, 5'10", athletic, blond/blue, soft-spoken Irish/German gentleman, Midwestern values. Kids okay. Photo please. 6889 ✉ ☎

Centered Professional Male—48, attractive, sincere, caring, family-oriented and grounded, seeks same in female. 6825 ✉ ☎

My First Ad—I'm 32, white, 5'10", 170 lbs, athletic, blue eyes, NYC. Enjoy the outdoors, photography, travel...and a good sense of humor. Interested in meeting you: a 25-35, slim, down-to-earth woman. It's that simple. Photo/note. 6835 ✉

CT Achiever—White male, 43, tall, trim, unassuming, enterprising, and a great cook...seeks a bright, nontraditional, playful, slim, single black female, 31-45, who enjoys travel, instrumental jazz and wineries, for friendship and romance. Photo, please. 6872 ✉

Beautiful Wall Street Partner—40s, 5'5", 115, seeks man for the arts, the outdoors and a loving relationship. 6837 ✉

Asian Professional—45, Catholic, petite, faithful, down-to-earth, seeks a monogamous love. Note/photo. 6852 ✉

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Mr. Right Looking For Ms. Right—Handsome, successful exec seeks an attractive, slim Jewish lady, 43-49, who enjoys both city and country and is at ease at a formal affair but prefers jeans and t-shirts. If you like hugs and kisses, and laugh easily, we need to talk. I'm looking for a special lady to share the joys and passions of a committed and caring relationship. Please call/write with phone and photo. 6843 ✉

Successful Businessman—Early 40s, seeking woman under 30 - intelligent, fun-loving, pretty female interested in travel, theater, good restaurants and other fun times. Note/photo a must. 6720 ✉

Successful, Sleepless In Scottsdale—Jewish entrepreneur now interviewing for compatible match leading to a critical mass long term relationship. If you're a pretty woman (not necessarily Julia Roberts), petite and/or thin, in your 40s. Please include photo with resume. 6911 ✉

Pretty, Slim, Personable—Blue-eyed blond with many interests, seeks man, 50-65, who is positive and energetic and loves life as much as I do. 6780 ✉

Sincere, Athletic Gentleman—37, successful, well-built executive, seeks slim, attractive female for friendship, fun and romance. Note/photo/phone. 6828 ✉ ☎

Attractive Brunette Belle—5'2", 125 lbs, complete with soft drawl, pale skin and parasol, seeks Rhett of her dreams. If you're an attractive, athletic white male, 30-40, financially secure, emotionally stable, and curious enough to answer this ad, I'd like to show you a little Southern hospitality. 6908 ✉ ☎

Lady Lawyer - Just Free As A Sunbird—In NY often, from south FL, beautiful, long-haired brunette, blue-green eyes, size 8, 5'8" (heels), exudes friendly warmth, smarts, success. If you travel South, similarly endowed, attractive, kind, gentlemanly, over 40...tout de suite! 6862 ✉

Very Handsome Christian Man—30s, dark hair, 5'9", very fit entrepreneur, seeks attractive, slim woman, 25-35, who is passionate, sensitive, has a good sense of humor, enjoys skiing, beaches... and is ready for a caring relationship with a sincere gentleman. No smokers. Photo/note, please. 6896 ✉

Pretty, Charming, Successful—Jewish female, 5'8", slender, 37, warm, well-balanced, Ivy MBA - enjoys the outdoors/travel/the arts. Seeks tall male counterpart with a great mind and sense of humor. Note/photo, please. 6848 ✉

Asian Beauty—Sought by single, Jewish professional male, 35, who is unique, sincere and handsome. You must be sweet, intelligent and filled with love and harmony. Note/photo please. 6839 ✉

Single Jewish Male—40, 6'1", handsome, successful businessman, occasional attorney, down-to-earth. Seeking very pretty, single Jewish female, for a great summer and beyond. Note/photo. 6914 ✉

Skin Jockey (Dermatologic Surgeon)—Attractive mensch, 40, seeks sincere and spiritual, attractive, full-figured European/South American-type female to help me dismount from the singles scene merry-go-round. Photo/phone a must. 6867 ✉

Attractive, Blond Woman—Professional, 49, wants to meet single Christian man. Sense of humor. Fun. Moderately tall. Not interested in anyone who reads The New York Review of Books or would carry a Channel 13 tote bag. Photo. 6917 ✉

Palm Beach Transplant—Recently divorced, handsome, affluent male - former CEO. Seeks trim, 50-60, attractive, intelligent woman who visits Florida, loves travel and enjoys golf. Note/phone/photo. 6845 ✉

Looking For A Spark—With an intelligent, humorous and athletic woman. I'm 38, 6', 175 lbs, black curly hair, with hazel eyes - successful (PhD) man who has worked out a few issues. 6884 ✉

Lively, Good-Looking, Warm, Caring–Intelligent professional, 50-plus female enjoys sailing, photography, theater an good conversation. Seeking outgoin caring, accomplished, attractive, Jewisl 45-plus man with good sense of self an good sense of humor. Photo. 6866 ✉

How Come My Social Life Is Great...–And I'm doing this? It's NY - full of lif yet hard to meet "him". I'm 32, singl Jewish female, attractive, "gorgeous gree eyes", Ivy/MBA/CFA, outgoing, socia traveled, fun/golf/tennis/blade/ski. See wonderful, warm, Jewish, dynamic famil man who is intelligent, ambitious, outgoing, independent yet cozy, with interest and social skills. I care deeply abou friends, relationship and career - an I hope you do too! Note/photo. 6854 ✉

Best Of Both Islands—Anguilla Manhattan. Seeking fit, 40-45 year ol man with ability to be here/there fr romance/marriage. I am a Jewish American artist living on Anguilla, BWI. Pretty petite, dark hair and eyes. 6915 ✉

Pretty, Adventurous Lady—Jewisl professional, 50s - loves classical music jazz, cinema, walks, Seeks bright, warn Jewish man to share life's journey. 6838 ✉

Exquisite, Beautiful Woman—32, lon brunette hair, size 4, shapely, in entertainment industry, seeks very successful handsome man. Phone/note/photo. 6871 ✉

Very Cute Guy—32, tall, fit, loving fun, classy, successful professional, seek same in female, 20-30. Photo. 6830 ✉ ☎

Intelligent, Attractive, Professional—Female with eclectic tastes seeks tall *emotionally available man, 48-59.* 6888 ✉

Romance Is Good—Love is better.. Sensual, fun-loving, warmhearted anc genuine, single Jewish female, 33, slim shapely brunette, 5'4", attractive financially secure professional who enjoy various activities - seeks handsome refined and caring, professional, singl Jewish male, nonsmoker, 31-41, to shar closeness and a feeling that never ends Note and photo, please. 6882 ✉

Elegant And Pretty Redhead—Curvaceous, Jewish, 5'4", young 44 no children, with interests in the art and outdoors. Seeks male counterpart fo long-term relationship. 6833 ✉

Masai Man—Looking for white, bright tall, skinny lady, 30-40, wanting family. Be able to travel, see wild animals and wal with the Masai people. Please contact me I'm single, ready to love somebody. 6918 ✉

Handsome Psychologist—Sincere down-to-earth - looking for bright attractive woman, 30-45. Photo. 6844 ✉

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Pretty, Petite Jewish Widow—With brains and bucks, size 6, seeks healthy, happy, 55-65, "superior" man. 6879 ✉

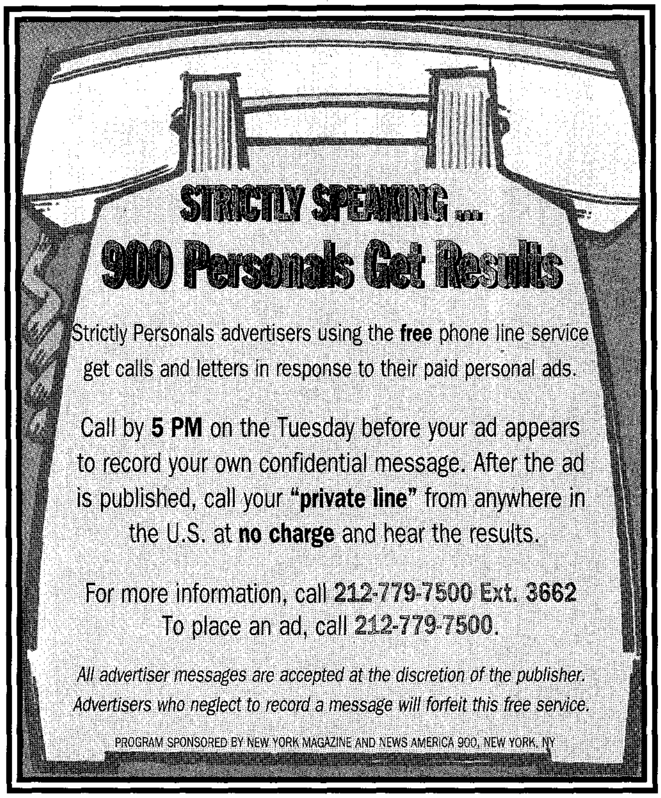
European Or Latin Female Sought—By single, successful businessman, late 50s, tall, good-looking, generous, nonsmoker, American of European background, residing NYC/Europe. Enjoys movies, theater, dining out, world travel. Seeks caring, tall, pretty, nonsmoking woman under 50, for friendship and more. Note/phone/recent photo, please. 6831 ✉

Nonreligious Jewish Male—Professional, Manhattanite, 36, 5'11", is smart, kind, athletic, funny, musical. Seeks sweet, fun-loving woman with similar traits, mid 20s-mid 30s. Note/optional photo. 6890 ✉☎

Former Male Model—Now businessman, 36, nice chauvinist with traditional values. Desires intelligent, warm, spiritual, passionate woman for relaxed dinner and boating dates, possible marriage and children. Prefer long-haired, attractive-figured Italian/Spanish type (but not that important). Note/photo/phone. 6661 ✉

I'll Try (Almost) Anything Once—Including an ad. Young-looking/feeling/acting, attractive, fun-loving, passionate woman, 42, with outgoing personality, seeks same in male. Photo/note.6864 ✉☎

I Have It All Except You!—Beautiful, successful, sexy, dynamic businesswoman seeks her equal in a man of 35-45. Please be successful, confident, have a great sense of humor and a good dose of sex appeal. If, after all you have accomplished, you are still missing a piece of the puzzle: someone to share the "good life", let's chat. Letter/photo. 6755 ✉



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Attractive, Petite, Feminine—Passionate, athletic, Jewish professional mother seeks intelligent, successful, sincere Jewish male with good sense of humor, 45 plus. I love romance, music, quiet dinners, travel, hiking, tennis. Note/photo. 6836 ✉

Searching For Love And Romance—Successful, handsome, very fit, 5'7", 40, 150 lbs. Homes: East Hampton, NYC, Millbrook. Seeks beautiful model, 25-35, family oriented, traditional values, for lasting relationship. Note, phone and recent photo a must. Will supply same. 6870 ✉

Healthy, Somewhat Wealthy—And sincere, single white male, who is attractive (some even think good-looking), successful NYC business owner, 6'3", 205 lbs, 52, nonsmoker, athletic, divorced, emotionally open, playful, adventurous, mischievous and huggable, who appreciates the finer things in life. Seeking someone special to share real quality time in a giving/receiving relationship. Please be at least 5'2", with a fabulous figure, slim/pretty, great legs, somewhat buxom, 32-42, under size 8, who is open, warm, communicative, unencumbered, and still believes in fairy tales (love). Photo and phone a must or no reply. 6891 ✉

Attractive Blue-Eyed Brunette—Single Jewish female professional, 31, 5'7", thin, with sweet, sensitive qualities, seeks good-looking, marriage-minded, single Jewish male professional, 30s-40s, 5'10" plus, with similar qualities. Note/photo. 6861 ✉

Young 60s—Style and substance. Warm, pretty lady, cultured, seeks quality man. POB 1333, NY, NY 10021

Wonderful, Attractive, Sensual—Intelligent, caring Jewish female of Russian descent, seeks loving, committed relationship with divorced or widowed, 45-60, gentle man of integrity and style... intelligent, sensitive, kind, communicative, emotionally and financially stable, physically fit, who, like me, values loyalty, compassion, family. Kids are okay. Note/photo appreciated. 6824 ✉

Not Just Another Pretty Face—32, Jewish female professional with brains and beauty seeks man in his 30s with integrity, romantic soul, and who is as passionate about his career or hobbies as I am about mine. Note/photo. 6904 ✉

Assortments

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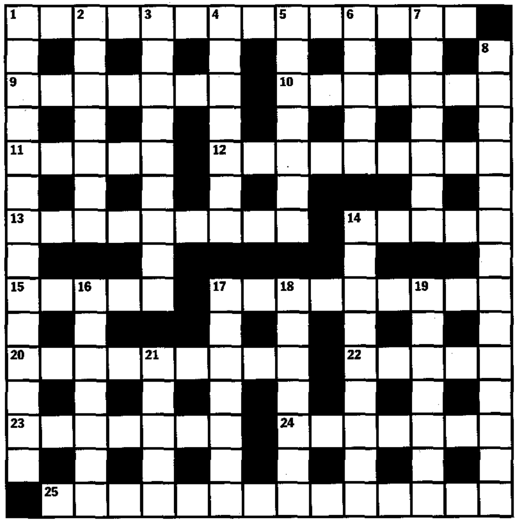
The 'Guardian' Crossword

ACROSS

1 Meat dish, cold, I study with anxiety when around the North. (6,3,5)
9 Prescribe a quiet drink containing a drop of orange. (7)
10 Former empress appearing in extravagant sari, naturally. (7)
11 Suction tube showing blemishes, on reflection. (5)
12 Handsome lover to sue after break-up. (9)
13 Knife, say, holy man plunged into frozen fish. (4,5)
14 Holiday island, separate, Di's abandoned. (5)
15 Car finally stuck in a byway in N. Ireland. (5)
17 Comic tale I certainly produce when out of work. (2,7)
20 A harpy worried about policeman returning for some spurious books. (9)
22 Fate provides a warm coat, as they say. (5)
23 At home an admirer cheers an exotic princess. (7)
24 Quite exciting, perhaps, tho' this is questionable. (7)
25 All unit, after conflict, has flushed look, showing peevish attitude. (3-11)



DOWN

1 Form One name a vessel in ancient language. (9,5)
2 Rogue turning over foreign money creates hazard. (7)
3 Let out without assistance, was devastated. (4,5)
4 The thing found in a message that can be quoted. (7)
5 Game in which Helen grips flexible bat. (7)
6 A role that's distinct. (5)
7 Disgusting negative is shown before the 'Ouse. (7)
8 Part of make-up causing Albert to spot you in short bursts. (5,9)
14 Curvaceous, shed tears about a petty quarrel. (9)
16 As many as a saloon, say, will hold, with space mostly crammed. (7)
17 Sounds like an idiot to find flaws in paving material. (7)
18 Thrash causing agitation around the Orient. (7)
19 Exalt Union's leader with acclaim. (7)
21 An indefinite number in control will stabilise one's blood pressure. (5)

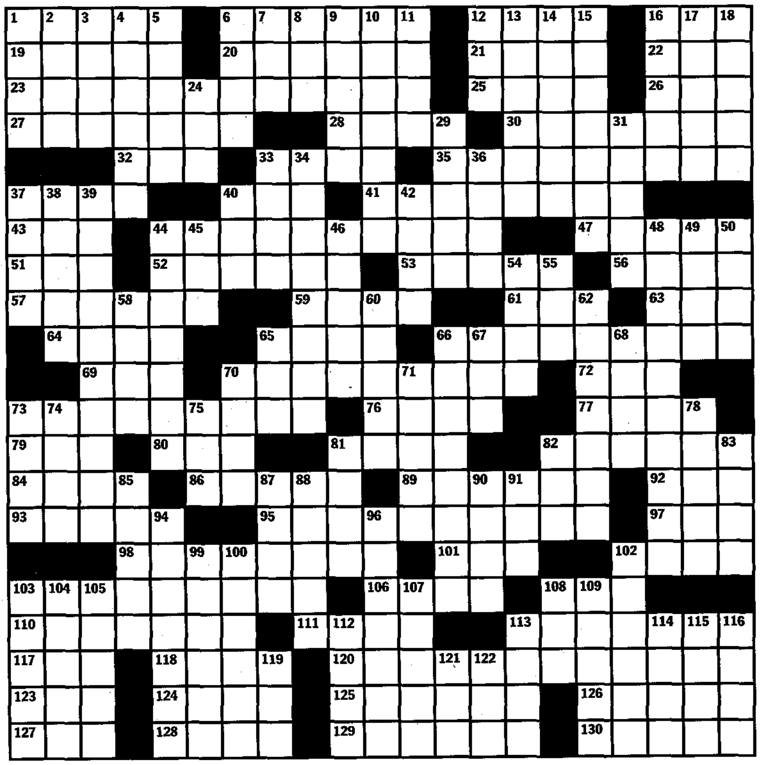
'What's With a Name': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Book of maps
6 Buckingham, for one
12 Job for Perry Mason
16 Little devil
19 Use a rotisserie
20 Neither vegetable nor mineral
21 A Bates
22 Before Virgo
23 Jane's shaving equipment?
25 Needing no haircut
26 Mork's planet
27 Filmdom hopeful
28 Inlets
30 Love novel
32 "—— Buttermilk Sky"
33 Cookie choice
35 Jack's assistance?
37 "Hamlet" has five
40 Bunyan's implement
41 Least fine
43 —— double take
44 Soupy's nails?
47 Performed an AAA service
51 Alcott girl
52 More nonsensical
53 Gives attention to
56 Egypt's lifeline
57 Polo Grounds great
59 U.S.S.R. planes
61 Hither's go-with
63 Golf-ball position
64 Lincoln in-law
65 Swedish rock quartet
66 Reykjavik citizen
69 S.A. city of song
70 Richard's beasts?
72 Wade's opponent
73 At an unspecified place
76 Flubbed the game
77 Boxing middlemen
79 An avis lays them
80 This is nothing
81 Pitch in
82 Ride and Field
84 Not of the cloth
86 Muralist Rivera
89 Lawyer
92 Lennon's lady
93 As —— the hills
95 Helen's secret hoard?
97 Dramatist Betti
98 Astaire co-star in "The Band Wagon"
101 Reason for overtime play
102 Winged warbler
103 Bret's vegetable?
106 Historian's subject
108 Springsteen's "Born in the ——"
110 Display
111 Antony's loan request
113 Catches in a sting
117 Foamy brew
118 Server's point, after deuce
120 J.C.'s relative?
123 Snoopy's doc
124 Claudius's successor
125 Weather-map line
126 Gasman's reading
127 C'—— la vie!
128 Sprouted
129 What you will
130 Bluenose

DOWN

1 Certain stage lights
2 Racetrack tipster
3 Julie's "Zhivago" role
4 Houston team
5 Moonshiner's apparatus
6 Hair separation
7 JAL rival
8 Claiborne of fashion
9 Love, Italian style
10 Native of 69-Across
11 Lohengrin's bride
12 Doorman's call
13 Danger warnings
14 Biblical dancer
15 Very last
16 Zsa Zsa's compatriot
17 Thanks, Pierre
18 Gave the elbow
24 Maiden-named
29 Allay, as thirst
31 Chekhov or Dvořák
33 Yoked pair
34 Look like
36 Gaelic dialect
37 One of the Baldwins
38 Hale-Bopp, e.g.
39 Zachary's servant?
40 Chicken —— king
42 Adolph of New York Times fame
44 Kind of strike
45 Grasshopper's acquaintance
46 Indian clan
48 Oscar's cake ingredient?
49 Peace Nobelist Wiesel
50 Whitetail
54 Henna, eosin, etc.
55 Costa del ——
58 "Garfield" dog
60 Country singer Crystal
62 Tell a story
65 Bern's river
66 Examines critically
67 Movie director's shout
68 Christmas-card word
70 Appetizing mart
71 Kin of gosh
73 Wing it alone
74 Shaped like a zero
75 Concealed
78 Colleague of Yeats
81 Bricklayers' totes
82 Silencing utterance
83 Presently
85 Desert flora
87 Weird-sounding lake
88 Fictional Beau
90 Manner of walking
91 Diamonds: slang
94 The whole —— (the works)
96 Dispirit
99 Dweller
100 Hang up the gloves
102 Hollywood-studio name
103 Lift with difficulty
104 Wheel shafts
105 Scarlett's third
107 Like —— (probably)
108 "Faerie Queene" heroine
109 Tree remains
112 What blackbirds were baked in
113 Brontë governess
114 Neighbor of Kiska
115 Like Hamelin's piper
116 Really dry
119 At the present time
121 Hoop gp.
122 Partake of the cuisine



Solutions to last week's puzzles appear on page 83.

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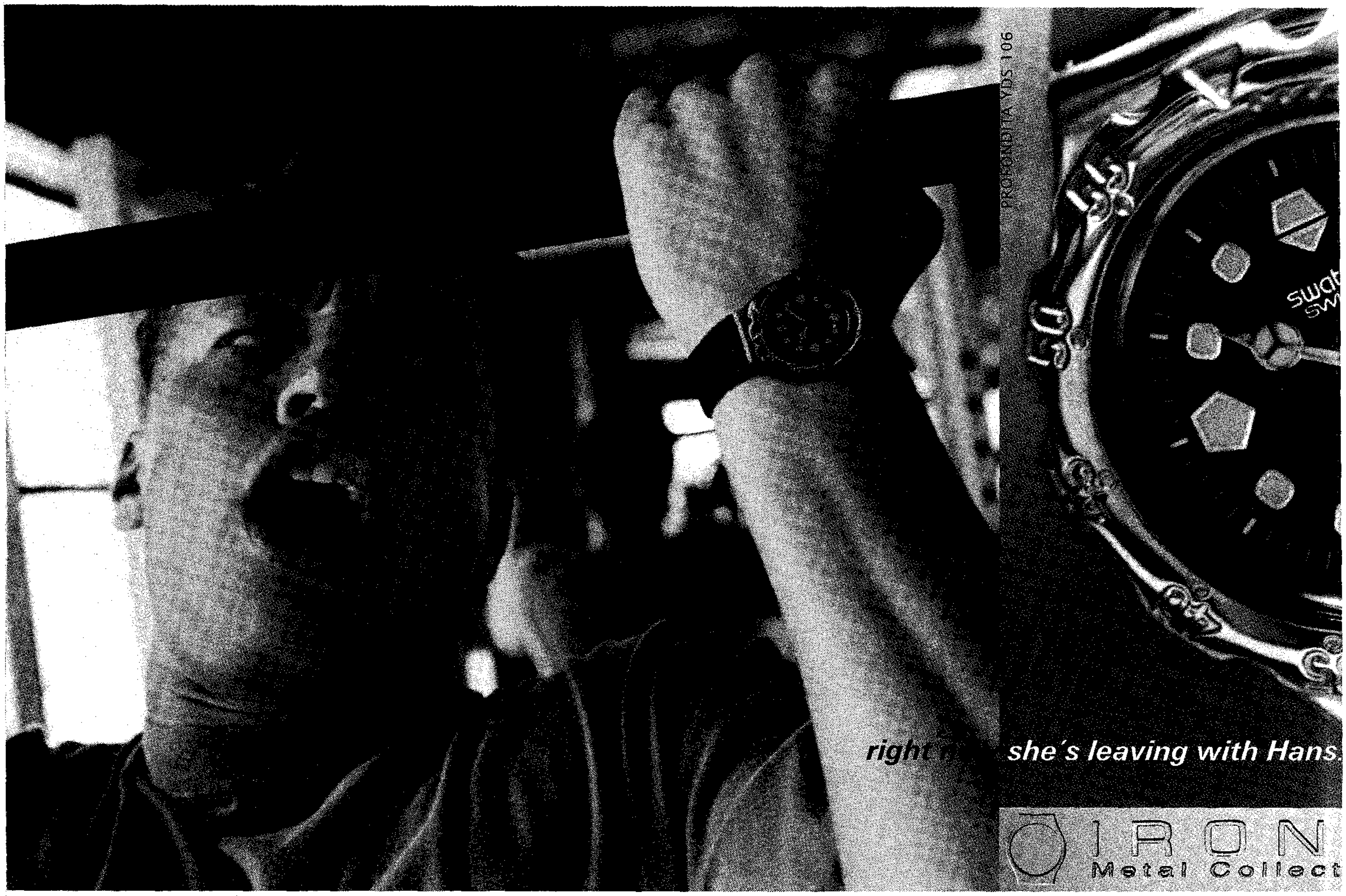
Someday I'll have a body like Arnold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